VISIT…

LANZAROTE Caliente.COM

SYNTH BASS SUPERMAN GREG PHILLINGANES *WITH* CHAKA KHAN

dig deeper

bass player

GEAR

THE LATEST FROM

DUNLOP
D'ADDARIO
MUSICVOX
AND
VEILLETTE

WILL LEE

THE LATE-NIGHT LEGEND GOES SOLO

PLUS

LEE'S LATEST LICKS

JJ BURNEL *WITH* THE STRANGLERS
ALL ABOUT PICKUPS
JOHN GOLDSBY'S GROOVE FACTORY

Media
AUGUST 2013
A NEWBAY MEDIA PUBLICATION

ghs

BUTTERFLY BOUCHER

butterflyboucher.com

BOOMERS

COATED BASS BOOMERS BY GHS STRINGS. THE STRING EXPERTS.

ghsstrings.com

800.388.4447

FLIP YOUR TOP ALL OVER AGAIN

The original Ampeg B-15 Portaflex is the most sought-after and widely recorded bass amp in history. The flip-top cabs and double-baffle design have been revolutionary since the early '60s and they're still badass today. With the Heritage B-15N, you can have this classic design in a superbly authentic reissue. Need some more power? Explore a modern take on the Ampeg classic with the new Portaflex Series. Choose from three different high-wattage lightweight heads, two different flip-top cabs or the versatile ported extension cabs. Mix-and-match to create the ultimate Ampeg Portaflex. Genuine Ampeg tone in your own custom configuration.

THE ROUND SOUND

ampeg.com

Copyright © 2013 LOUD Technologies Inc. All Rights Reserved.

DOUG WIMBISH

LIVE IN Living Colour

INTRODUCING

3 ALL NEW BASS PEDALS

FROM PIGTRONIX

PIGTRONIX IS UNIQUE. EVERY PEDAL WE MAKE REPRESENTS A STEP FORWARD IN EFFECTS ENGINEERING.
OUR MISSION IS TO CREATE FUTURISTIC ANALOG TONES THAT INSPIRE MUSICAL CREATIVITY.

GET FAT, PLAY PIGTRONIX.

PHOTO: PETRA RICHTEROVA

IT'S NOT JUST ANOTHER STRING

"COBALT STRINGS ARE AWESOME! ... EXTRA SHEEN & CLARITY. I COULD REALLY HEAR THE DIFFERENCE ..."
- JOHNY CHRIST - AVENGED SEVENFOLD

"COBALT STRINGS ARE THE NEW STANDARD"
- RANDY JACKSON

"GREATER CLARITY AND DEFINITION."
- DAVE LARUE

"THE BASS SOUNDS MORE ALIVE..."
-ULTIMATE-GUITAR.COM

"PRECISE FEEL AND GRIP ... BETTER OVERALL TONE"
- JOHN MYUNG - DREAM THEATER

"I IMMEDIATELY NOTICED HOW LOUD THESE STRINGS ARE"
-BASS FRONTIER MAGAZINE

"THE HARMONIC CONTENT SEEMS TO REALLY POP"
- BASS PLAYER MAGAZINE

"THE COBALTS ARE PURE FIRE!"
- JUAN ALDERETE - THE MARS VOLTA

U.S. PATENT No. 8,222,504

FACT: COBALT STRINGS ARE LOUDER THAN NICKEL OR STEEL STRINGS*

*BASED ON OUTPUT COMPARISONS OF ALL ALLOYS AT EQUIVALENT GAUGES

CONTENTS

AUGUST 2013 | VOLUME 24, NUMBER 8 | BASSPLAYER.COM

28 WILL LEE

Three decades after becoming a fixture on late-night television, Will is busier than ever. Between tours and sessions, he managed to complete his second solo album, the song-oriented *Love, Gratitude and Other Distractions*. By Chris Jisi

40 JJ BURNEL

His aggressive style and tone set him apart from most late-'70s punk rockers. In recent years, **the Stranglers** have been enjoying a much-deserved resurgence. By Brian Fox

68 CHAKA KHAN'S "WE CAN WORK IT OUT"

Killer synth bass! Session great **Greg Phillinganes** adapted the Beatles classic for Chaka Khan's legendary LP, *What Cha' Gonna Do for Me*. By Chris Jisi

Cover Photo: Sandrine Lee

SANDRINE LEE

BASS PLAYER (ISSN 1050-785X) is published monthly with an extra issue in November by NewBay Media LLC, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066. Periodicals Postage Paid at San Bruno, CA and at additional mailing offices. Canadian GST No. R13288078, Customer No. 2116057, Agreement No. 40011901. POSTMASTER: Send address changes to Bass Player, Box 469069, Escondido, CA 92046.

DEPARTMENTS

10 **COMMUNITY** The Real World, Dig My Rig, Court of Opinion
14 **EXPO** Robert Trujillo digs in
26 **NEW GEAR** Products from Dean, Ibanez, Phil Jones, and more
58 **TECH BENCH** Replacing a pickup
82 **OUTTAKES** Les Claypool's dark side

BASS NOTES

16 **NICK BEGGS** Prog life after **Kajagoogoo**
18 **NEW ORLEANS JAZZ FEST** Low-end highlights from the Big Easy
20 **TODD SMALLIE** Truckin' with **JJ Grey & Mofro**
22 **DECK D'ARCY** Palette of sounds with **Phoenix**
24 **BP RECOMMENDS**

SOUNDROOM

46 **VEILLETTE** Flyer fretted & fretless acoustic bass guitars
48 **DUNLOP** Heavy Core & **D'ADDARIO** Balanced Tension strings
52 **MUSICVOX** Space Cadet 12-string

WOODSHED

60 **JAZZ CONCEPTS** Getting Skunky
64 **BLUES YOU CAN USE** Going electric: Harvey Brooks

PURE POWER!

- NO HISS
- NO HUM
- BIG HEADROOM
- TIGHTER BASS
- 600 WATTS AT 0.006% THD

warwick®

Basses, Amps & Rock'n Roll.

ClimatePartner
climate neutral
Instrument | ID: 11117-1212-1002

FSC
www.fsc.org
FSC® C108987

EMAS

The first Carbon-Neutral Company in the Music Industry
Family Owned - Solar Powered - Sustainably Manufactured in a Green Environment

DIN 14001
DIN 18001
ISO 50001

WWW.WARWICKBASS.COM | WWW.USMUSICCORP.COM | WWW.FACEBOOK.COM/WARWICKFRAMUS

bassplayer

www.bassplayer.com
Vol. 24, No. 8, August 2013

Editorial Director Michael Molenda, mmolenda@nbmedia.com
Editor Brian Fox, bfox@nbmedia.com
Consulting Editor Karl Coryat
Senior Contributing Editors E. E. Bradman, Chris Jisi
Contributing Editor Ed Friedland
Staff Writer Jimmy Leslie

Art Director Paul Haggard
Production Manager Amy Santana

Publisher Joe Perry
jperry@nbmedia.com, (212) 378-0464
Advertising Director Northwest, Midwest, Canada & New Business Development Greg Sutton
gsutton@nbmedia.com, (925) 425-9967
Advertising Director East Coast & Europe Jeff Donnenwerth
jdonnenwerth@nbmedia.com, (770) 643-1425
Advertising Director Soutwest Mari Deetz
mdeetz@nbmedia.com, (650) 238-0344
Specialty Sales Adverting Michelle Eigen
meigen@nbmedia.com, (650) 238-0325

THE NEWBAY MUSIC GROUP
VICE PRESIDENT, PUBLISHING DIRECTOR: Bill Amstutz
GROUP PUBLISHER: Bob Ziltz
EDITORIAL DIRECTOR: Brad Tolinski
SENIOR FINANCIAL ANALYST: Bob Jenkins
PRODUCTION DEPARTMENT MANAGER: Beatrice Kim
DIRECTOR OF MARKETING: Josh Bernstein
MARKETING AND EVENTS: Emily O'Neill
MOTION GRAPHICS DESIGNER: Tim Tsuruda
IT TECH: Bill Brooks
CONSUMER MARKETING DIRECTOR: Crystal Hudson
CONSUMER MARKETING COORDINATOR: Dominique Rennell
FULFILLMENT COORDINATOR: Ulises Cabrera
OFFICES SERVICES COORDINATOR: Mara Hampson

ADVISORY BOARD
Kenny Aaronson, Jeff Andrews, Steve Bailey, Victor Bailey, Jeff Berlin, Brian Bromberg, Jack Bruce, Ron Carter, Phil Chen, Stanley Clarke, Art Davis, Nathan East, Mark Egan, Andy Gonzalez, Barry Green, Charlie Haden, Stuart Hamm, David Hungate, Anthony Jackson, Darryl Jones, Dave LaRue, Will Lee, Michael Manring, Christian McBride, Marcus Miller, Pino Palladino, John Patitucci, Josh Paul, Dave Pomeroy, Chuck Rainey, Rufus Reid, Steve Rodby, Billy Sheehan, Lee Sklar, Steve Swallow, Gerald Veasley, Rob Wasserman, Verdine White, Gary Willis, Doug Wimbish, Victor Wooten

Please direct all advertising and editorial inquiries to:
Bass Player, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066
(650) 238-0260; FAX (650) 238-0261; bassplayer@nbmedia.com

Subscription orders, inquiries, address changes, and Back Issues:
Bass Player, P.O. Box 469069, Escondido, CA 92046-9069. For quickest service, telephone: 800-234-1831 or (760) 291-1537. bassplayer@pcspublink.com
List rental: (914) 925-2449, danny.grubert@lakegroupmedia.com

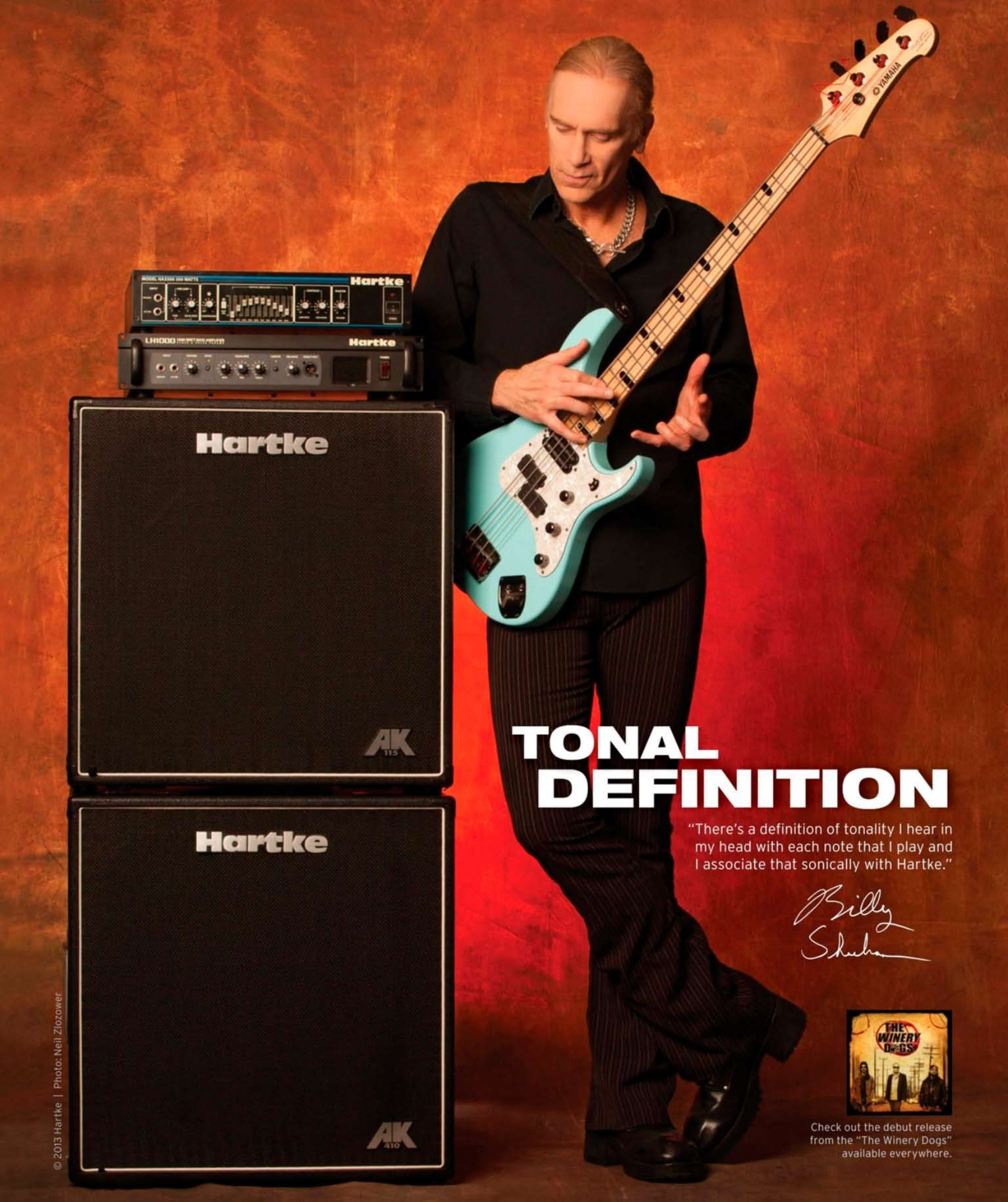
For custom reprints & e-prints please contact our reprint coordinator at Wright's Media: (877) 652-5295 or newbay@wrightsmedia.com

NEWBAY MEDIA CORPORATE
President & CEO Steve Palm
Chief Financial Officer Paul Mastronardi
Controller Jack Liedke
Vice President, Digital Media Joe Ferrick
Vice President, Audience Development Denise Robbins
Vice President, Content & Marketing Anthony Savona
IT Director Anthony Verbanic
Vice President Human Resources Ray Vollmer

Bass Player is a registered trademark of NewBay Media LLC. All material published in Bass Player is copyrighted © 2013 by NewBay Media LLC. All rights reserved. Reproduction of material appearing in Bass Player is prohibited without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. All product information is subject to change; publisher assumes no responsibility for such changes. All listed model numbers and product names are manufacturers' registered trademarks. Published in the U.S.A.

Follow Bass Player online at:

twitter facebook myspace.com


Hartke
Hartke
Hartke
Hartke
AK 115
AK 410
YAMAHA
TONAL DEFINITION
"There's a definition of tonality I hear in my head with each note that I play and I associate that sonically with Hartke."
Billy Sheehan
THE WINERY DOGS
Check out the debut release from the "The Winery Dogs" available everywhere.
© 2013 Hartke | Photo: Neil Zlozower

LOWDOWN

BRIAN FOX

Livin' LIVE!

"OH MY GOD, I CAN'T BELIEVE IT'S ALREADY [INSERT MONTH HERE]." THAT'S definitely a mantra around my house, where two thirds of the residents live pretty much by the academic, rather than Gregorian calendar. Given my gig as editor of a *monthly* magazine, the unrelenting march of time shouldn't come as a surprise to me. But it does. Every time. I might chalk it up to the mind-boggling necessary of planning our September issue in May or submitting December materials in mid-September, but I can never quite get on top of things. Part of my confusion certainly comes from the fact that the New Year for BASS PLAYER is for all intents and purposes celebrated at Bass Player LIVE!, which this year falls on the weekend of November 2–3.

On that fateful weekend, stars align (and converge) on the streets of Los Angeles, which for the past five years has played host to the year's biggest and best bass hang. We celebrate the state of bass with clinics and concerts. We stretch our budgets with ambitions to acquire the amazing gear on display. We honor the giants of our little universe with Lifetime Achievement Awards. And on Monday morning, we regroup and start planning for next year.

I'm especially excited this year, because we're looking to shake things up a bit. Without contracts in hand, I'm reluctant to spill too many beans, but suffice it to say our Saturday evening concert party will be one for the ages. We plan to return to the Sunset Strip for two days of killer clinics and exhibits at S.I.R., but we're upping the ante by moving to a much larger concert venue than our previous Key Club home. In the coming months, you'll be hearing much more.

You don't live in the area, you say? If you're a freak for all things bass and you proudly fly that freak flag, do yourself a favor and make the trek. We'll make it worth your while. In the meantime, ponder this pic, taken last year after Chris Squire accepted his Lifetime Achievement Award. And mark your calendars. Now. See you then!

COURT OF OPINION

What are you working on this week/month?

Join the conversation at facebook.com/bassplayermag.

Finding a way to play more and work less!
—Sean Fairchild

Minor triads, both linear and chords. Moving up the scale looking for sweet sounds.
—Ron Lockwood

Writing a new tune and practicing Lydian and Lydian augmented scales.
—Dave Pelfrey

"Schism" by Tool.
—Ralf Weber

Bebop phrasing.
—Rene De Urriola

Working on my sound, trying to retain the quality while moving it from the stage to the church!
—Terry O'Boyle

Working at finding more time to play! I just moved all of my music gear from one room to another, and each instrument was begging me to play it before moving it. Need more time!
—Dan Lohrfink

Learning the Bach cello solos on my Stagg. Sounds so much like my big old bass it's crazy!
—Lynn Dilliplane-montes

Transcriptions.
—Andy Brown

Testing some crazy sounds and weird effects!
—Matias A. Canteros

"Slither" by Velvet Revolver, Maroon 5's "Harder to Breathe," then the Calling's "Wherever You Will Go,} before the next gig. **—Brett Swinyard**

Swapping between basses with different scale-lengths (34", 35", and 42") and 4- or 5-strings seamlessly.
—Dan Reeves

TIMELINE

This Month In Bass: August

2nd Bass legend James Jamerson dies, **1983**.

3rd Bad Company, with former King Crimson bassist Boz Burrell, hits No. 1 with its self-titled debut album, **1973**.

6th Upright icon, composer, and bandleader Charlie Haden born, **1937**.

9th Cliff Williams and AC/DC rule the airwaves with *Back in Black*, **1980**.

10th Upright slap bass pioneer Bill Johnson born, **1872**. Composer, arranger, and bassist Chuck Israels born, **1936**. Roberta Flack's "Feel Like Makin' Love," armed with an Anthony Jackson bass line, is No. 1, **1974**.

11th Bassist Jermaine Jackson, 14, and the rest of the Jackson 5 are formally introduced to the public by Diana Ross, **1969**.

12th A month before they began calling themselves Led Zeppelin, the New Yardbirds—Jimmy Page, Robert Plant, John Paul Jones, and John Bonham—play together for the first time, **1968**.

14th Slap pioneer, singer, bandleader, and songwriter Larry Graham born, **1946**.

17th Carl Radle's bass parts help take Eric Clapton's *461 Ocean Boulevard* to the top of the charts, **1974**.

18th Upright slap veteran Mark Rubin born, **1966**. Chic, bolstered by Bernard Edwards, rules the airwaves with "Good Times," **1979**.

20th Verdine White's bass groove is a highlight of the Emotions' No. 1 hit "Best of My Love," **1977**.

22nd Art Ensemble Of Chicago bassist Malachi Favors born, **1927**.

23rd Jelly Roll Morton and Louis Armstrong sideman John Lindsay born, **1894**. David Bowie's "Ashes to Ashes," with its prominent George Murray bass line, hits No. 1 in the U.K., **1980**.

24th Huey Lewis & the News, including bass man Mario Cipollina, rock the charts with "The Power of Love," **1985**.

25th Kiss bassist, co-founder, and co-vocalist Gene Simmons born, **1949**.

26th Allman Brothers and Gov't Mule bassist Allen Woody dies, **2000**.

27th Vanilla Fudge and Cactus co-founder Tim Bogert born, **1944**. The Beach Boys' "God Only Knows," with Carol Kaye on electric bass and Lyle Ritz on upright, rises to No. 2 on the U.K. singles chart, **1966**.

28th L.A. and Nashville session legend Joe Osborn born, **1937**.

THE REAL WORLD

Francisco Guerra

Home base Saint Paul, Minnesota
Occupation Laborer/musician
Gigs Umbrella Bed
Basses Squier Vintage Modified Jazz Bass 4-string
Rig Carvin BX500 head, Carvin RL410 4x10
Effects None
Strings, etc. Rotosound LDN Swing Bass 66 Strings, Line 6 G30 Wireless System, Seymour-Duncan SJB-2 Hot Pickups
Heroes & inspiration Mike Watt, Matt Freeman, Hernan Hernandez, Felix Salinas, Tony Kanal, Joe Keller, Billy Sheehan
Contact facebook.com/franknos, umbrellabed.com

How did you come to play bass?

I started as a late bloomer at age 20 after a friend suggested I learn how to play. Being influenced by ska, punk, and regional Mexican music, I accepted the challenge. In the six years that I've been playing, my fundamentals and my discipline have gotten better. I continue to want to learn more and be inspired by others.

What's a lesson you've learned along the way?

On gigs, don't be afraid to move to the music you're playing. Although my main goal is to keep my timing on point, I allow myself to be moved by the music, and audiences notice—they react to body language and expression, eventually feeding off the energy. If you're having a good time, they most likely will, too. In terms of my playing, I try to keep a good, solid line that will not only carry the motion of the song, but will stand out in its own way.

What are your musical goals?

To continue playing, learning, and influencing others to learn. Also, to continue networking with other musicians and to support local bands and the Twin Cities music scene.

Want to introduce yourself? Find submission guidelines at bassplayer.com/realworld. Get selected for The Real World and receive a set of D'Addario EXL170 bass strings and a T-shirt. All those who submit wil receive D'Addario's FretBuzz newsletter.

DIG MY RIG!

I STARTED PLAYING BASS 30 YEARS AGO, when I was 13. Right from the beginning, I had a crush not only on the sound of bass but also on the instruments. I played in a Brazilian progressive rock band that demanded different sounds, and over the years, I've owned 63 basses. The 14 instruments in this photo are the ones I've held on to—they're now my collection.

Sitting on the sofa, left to right, are a 1983 Aria Pro II SB Elite-II (my favorite axe), 2006 60th Anniversary Fender Jazz Bass, 2001 Rickenbacker 4003, 1980 Fender Precision Special, 2003 Warwick FNA JazzMan, fretless 2004 Music Man StingRay, 1986 Ibanez RB760, 1987 Yamaha BB5000, and a 1986 Ibanez Musician MC2924. In the front row, left to right, are a 2000 Yamaha RBX765A, 2009 Condor BBA-4, 2000 Washburn AB-34 Acoustic, 2004 Crafter BA400EQ/FL, and a 1985 Westone Dinasty XB200. Each of these basses has a soul and a history that I can feel every time I plug them in. I like to use different string types and gauges to extract the best of each bass: nickel or stainless steel roundwounds, flatwounds on the hollowbody, half-rounds on the fretless, phosphor-bronze on the acoustic, and black nylon tapewounds on the fretless acoustic so that it sounds like an upright.

Completing my arsenal are two combos, a Hartke Kickback 1x15 and an Ashdown EB15-180 EVO II. To color the sound of these monsters, I have a Boss BCB-60 pedalboard with an OC-3 Super Octave, ODB-3 Bass Overdrive, GEB-7 Bass Equalizer, CEB-3 Bass Chorus, BF-3 Flanger, and a DD-3 Digital Delay.

My basses are good fellows who never let me down, and in return, I take care of them. —MARCO AURÉLIO LAURIA

Easily and Confidently BUY YOUR DREAM BASS

Only at Sweetwater!

GUITAR GALLERY

Find and Order Your Dream Bass or Guitar 24/7!

GUITAR GALLERY SHOWS YOUR ACTUAL BASS OR GUITAR
Sweetwater's new and improved online **Guitar Gallery** lets you check out our world-class inventory of basses and guitars in beautiful multiple-photo detail. You can then pick the exact bass or guitar you want by serial number! Visit Sweetwater.com/guitargallery.

55-POINT EVALUATION PROVIDES MAXIMUM PLAYABILITY
Nearly every bass and guitar we stock receives a detailed **55-point Evaluation** before it's shipped. We make sure it looks and sounds great — and plays as well as it possibly can — right out of the box! Visit Sweetwater.com/55-point for more details.

HUNDREDS OF BASSES TO SEE AND BUY!

FREE SHIPPING
On most orders, with no minimum purchase!

2-YEAR WARRANTY**
Free Total Confidence Coverage™

FREE PRO ADVICE
We're here to help! Call today!

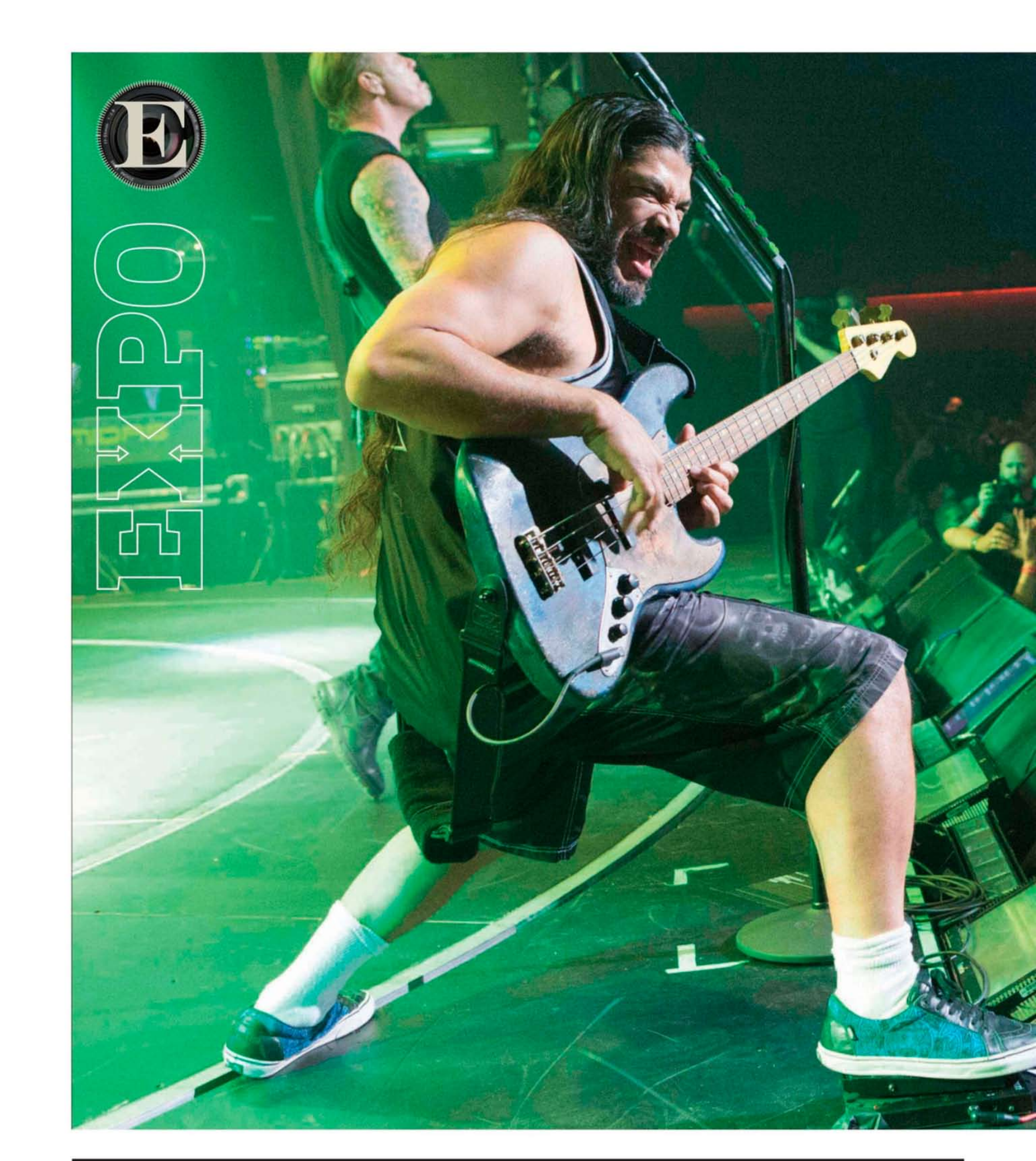
Sweetwater®
Music Instruments & Pro Audio

(800) 222–4700
Sweetwater.com

24 MONTHS SPECIAL FINANCING AVAILABLE

ON SELECT BRANDS, USING YOUR SWEETWATER MUSICIAN'S ALL ACCESS PLATINUM CARD, THROUGH AUGUST 31, 2013*

*Subject to credit approval. Minimum monthly payments required. Call your Sweetwater Sales Engineer for details or visit Sweetwater.com/financing.
**Please note: Apple products are excluded from this warranty, and other restrictions may apply. Please visit www.sweetwater.com/warranty for complete details.


EXPO

Fade To Matte Black

Robert Trujillo and Metallica throw down at the Fifth Annual Revolver Golden Gods Awards on May 2nd in Los Angeles.

JEREMY DANGER

BASS NOTES

STEVEN WILSON, KAJAGOOGOO

Nick Beggs Prog & Proud

BY JAMES ROTONDI

"WHEN STEVEN FIRST MIXED THE RECORD, I thought the bass was too quiet," says Nick Beggs, recalling the final stages of his work on Porcupine Tree mastermind Steven Wilson's new progressive rock opus, *The Raven That Refused to Sing*. "But I didn't want to say anything, because I didn't want to be that guy—y'know, the bass player who says the bass isn't loud enough." Almost a month later, Wilson shot Beggs an email explaining that, after repeated listening, he had come to the conclusion that the bass was, well, too quiet, and he asked Beggs for his opinion on the matter. "'You're probably asking the wrong person,'" Beggs recalls responding with a hearty laugh, "but, in my opinion, every record ever made has mixed the bass too quiet!" The upshot? On the final mixes, says Beggs, "Steven bumped up the bass 2dB."

Whether by direct or indirect means, Beggs has made a career out of bumping up the bass, from the Larry Graham-approved slap figures on his band Kajagoogoo's classic '80s single "Too Shy" to the pummeling Chris Squire-like 16th-note power riff that fires up the intro to *The Raven*'s leadoff track, "Luminol." In between, Nick has plucked, slapped, and picked bass with an impressive array of artists, including Alphaville, John Paul Jones, Kim Wilde, and ex-Genesis guitarist Steve Hackett, as well as charting hits with his own projects Ellis, Beggs & Howard and Industrial Salt, and quietly releasing noteworthy solo albums featuring his other favorite instrument, the Chapman Stick.

While Beggs' formerly elaborate '80s hairdo and prodigious slapping technique (often doubled by synth bass) may have been more akin to ABC than ELP, his work with Wilson—which also includes 2011's epic *Grace for Drowning*—betrays him as a dyed-in-the-wool prog rocker for whom the driving styles of Squire and John Wetton are very much home base. "When I was doing Kajagoogoo, I consciously avoided playing like that because, back in 1983, it was so very unhip," Beggs explains. "People simply did not want to hear it; you couldn't even reference it. So it was an act of will. But even then, I was very much in the headspace of, not playing "lead bass" per se, but driving the band—dictating what the chord is doing and creating a groove, and feeling that it was my job to do it. In Yes, Chris Squire was always sitting so high up in the mix over Bruford's jazzy grooves, and it made it all really interesting and angular, and I have always seen myself in much the same role. That Squire approach has become quite contemporary again, and as it's the style I grew up playing, it's quite easy for me to slip back into that."

The Raven That Refused to Sing finds Beggs at the sonic center of some heady company, as Wilson convened a kind of neo-prog all-star band, including heavy hitters like guitarist Guthrie Govan and drummer Marco Minneman, of whom Beggs says, "He's incredible, and he never plays the same thing twice. You really have to know your roadmap, or it's quite easy to get lost." After a career of tightly controlled recordings built on overdubs, Wilson opted to record his new supergroup live in the studio, even tapping legendary engineer Alan Parsons to helm the sessions. The result is an airy, crystal-clear document of a band building a complex multi-tiered sound around Wilson's deep prog architecture, and at the center of this elaborate design, Beggs' bass both holds down the fort and drives the mothership. Still, it was Wilson the architect who had the task of making sure his designs were carried out, in great detail.

"Steven had done all the demos at home," Beggs recalls, "and they were very complete. So after he sent them to me, I said, "Well, what do you want me to add to this? The bass parts you recorded sound great!" And he said, 'I'd like you to learn them, because we're going to go to America and play them as a band, and I'll be playing guitar.' So I wrote parts out, because I tend to do that anyway when I'm trying to remember something—if I've transcribed the parts, then in the studio I can just pull them out and see what was I doing in a given section."

Even with precise transcriptions, Beggs found that certain passages were still not exactly what Wilson was after. "There was a part in the bass solo section in 'The Watchmaker,' for example, that he wanted to be played exactly the way he had played it. We had quite a few go's at that; I thought I was playing it exactly as he wanted it, and he was hearing something different. There are times when I have trouble hearing it, and he has to show me the nuance he's talking about."

Elsewhere, Wilson left room for experimentation and extemporaneous sounds, which Beggs was only too glad to fill with some Chapman Stick, as he does in the lovely bridge to "Drive Home" and throughout "The Holy Drinker," which features Wilson himself

handling the bass duties. "Steven is a very fine bass player," Beggs notes, "but he's quite a lot shorter than me, so when he plays my basses, they look huge on him. He looked up at me at one point, huffing and puffing a bit, and said, 'God, playing the bass is so physical—how do you play this all the time!'" Beggs is a great admirer of Wilson's "peculiar way" of playing the bass, and says that much of his aim during the making of *The Raven* was to play more like him: "Which is ironic, because in a lot of ways I think what he was trying to do was to write parts for me to play. But really, we were both channeling Chris Squire."

While Beggs broad tonal palette and versatile technique means he's comfortable playing with his thumb, fingers, slapping or using a plectrum, the aesthetic direction of *The Raven* meant that he recorded the bulk of the album using a pick on any one of his clutch of Spector basses, including the Spector Coda5 on which he cranked out the aggressive opening lines of "Luminol," which he speculates is "just about the best bass sound I've ever gotten on record."

On the album's title track, he took his brand new fretless Spector NS-5H2 on its maiden journey, and elsewhere he leans heavily on Euro4LX. These three basses, along with the Chapman Stick and a Roland V-Bass System processor for effects and EQs, form the crux of Beggs' onstage setup with Wilson's touring band, backed by a pair of TC Electronic cabinets—an RS212 and an RS210—driven by a TC RH450 head. "It has multi-band compression built into the system, which helps make everything that comes out of it, bass or Stick, sound really present and punchy."

As for the tag on Beggs' website describing his occupation as "Bass Player, Chapman Stick Player, and Spaceman," Beggs offers a practical explanation: "Time and time again I'm told that I'm not of this planet, and I'm kind of surprised, because I thought I was doing a really good job of concealing it. I only want to get on with you all—I mean you no harm!" **BP**

INFO

LISTEN

Steven Wilson, *The Raven That Refused to Sing* [K-Scope, 2013]

EQUIP

Basses Spector USA Series Coda5 with Aguilar hum-canceling pickups, Spector Euro4LX, fretless Spector NS-5H2, fretless Spector Legend5 Classic
Strings Spector USA Nickel, .045–.105, and .045—.130
Rig TC Electronic RH450 head, TC Electronic RS212 and RS210 cabinets
Effects Roland V-Bass System, TC Electronic Classic Series TC XII Phaser, Boss AB-2 2-way Selector

Struttin'! George Porter digs in.

Down Low in NOLA

Scenes From 2013 New Orleans Jazz & Heritage Festival

BY JIMMY LESLIE | PHOTOS BY KERRI KELTING & JIMMY LESLIE

THE BASS STORY OF THIS YEAR'S NEW ORLEANS Jazz & Heritage Festival came from some unexpected places, a few familiar faces, plus one usual Suspect in a relatively new situation.

For 33 years, **Reggie Scanlan** anchored the swamp-rocking Radiators, which traditionally closed Jazz Fest until breaking up in 2010. In 2013 Scanlan found himself in the unfamiliar opening role—or as he called it, "the breakfast set"—with his nearly two-year-old supergroup, the New Orleans Suspects, including longtime Neville Brothers drummer "Mean" Willie Green. Imagine Prestia-like precision locked with second-line grooves—tight! Scanlan got primal when he played again later with the Mardi Gras Indian Orchestra, improvising on hypnotic one-chord grooves behind the colorful Indians while they chanted out traditional tunes such as "Iko Iko."

BP rendezvoused with Scanlan at the Suspects' home haunt, the Maple Leaf, and then we bumped into local bass legend **George French** across the street at the coincidentally named Frenchy's art gallery. Scalan was excited to talk about "Handa Wanda," a single that French cut on bass with Zigaboo Modeliste on drums for Big Chief Bo Dollis & the Mardi Gras Indian Band back in 1970. "It's one of the most amazing bass parts ever," beamed Scanlan. "Everyone should listen to it, but it's impossible to really learn because it's just stream-of-consciousness with him and Zig reacting throughout the whole song. Incredible."

NOLA funk royalty, Reggie Scanlan (left) and George French.

How'd he do that? B.B. King looks on as Reggie Richards gets down.

Groovin' hands-free: Sam Price of Honey Island Swamp Band

With 5-string Wyn in hand, JBlakk's got your back!

Swamp-funk stalwart **George Porter Jr.** has been sidemanning around the country a lot lately, so it was awesome to see him lead his longtime local group, the Runnin' Pardners. He relished the opportunity to stretch out, incorporating copious thumbing and strumming, although he actually seemed happiest encouraging the other Pardners to push their solos further and further.

B.B. King bassist **Reggie Richards** was an absolute fingerstyle freak who favored plucking with his middle finger, walked all over his 5-string's fingerboard, and followed every nuance of King's endless expressiveness. There was a lot more going on bass-wise than one might have anticipated for a blues band.

The hottest jazz band BP caught was saxophonist Joshua Redman's quartet, featuring **Joe Sanders** on upright. Sanders held the middle ground onstage, and he kept the ensemble centered as it veered vigorously this way and that like a school of fish reacting to each other's dynamic and harmonic movements.

Jerry "JBlakk" Henderson played huge with Big Sam's Funky Nation on the hip Congo Stage, as the band featured several songs from its upcoming CD, *Love on My Side*. Henderson explained how he handled his business on the big gig: "You've got to know your gear on a gig like Jazz Fest," advised Henderson, toting a beautiful bubinga- and padauk-topped Wyn 5-string, "especially a few backline amps that work for you. I choose a Gallien-Krueger Fusion 550 head through a pair of G-K 4x12 cabinets. It was raining, so I didn't use my effects. It's best to keep it simple in bad weather, including very hot, sunny weather.

"It's best to play big on big gigs—it's what I call 'playing to the chest,'" he continued. "That means more quarter-, half-, and whole-notes, and less intricate stuff that nobody is going to be able to decipher anyway. By the time it gets to the audience, it's a beat late. You're better off playing straight." **BP**

JJ GREY & MOFRO

Todd Smallie Country Ghetto

BY FREDDY VILLANO

FROM HIS 15-YEAR TENURE AS A 6-STRING jazz/blues accompanist/soloist with the Derek Trucks Band to his duty as an R&B groove machine with JJ Grey & Mofro, Todd Smallie relies on his Atlanta Institute of Music education to navigate circumstances with subtlety and nuance. On *This River*, the latest from JJ Grey & Mofro, Smallie's warm, round Fender P-Bass tone and syncopated grooves channel the vibe of old-school Motown. Songs like "Somebody Else" and "Tame a Wild One" feature some of the greasiest, most inspired R&B bass lines since the '60s.

Your lines on *This River* have a spontaneous, improvisational feel, like old Motown. Was that intentional?

In the past, JJ would come in with a pretty good shell of an idea, and we'd add little things over it. *This River* was great because JJ, the drummer, and I got together and played live in the studio. From a bass-playing perspective, I think "Your Lady, She's Shady" turned out well. It has a loose and improvisational feel because all of the parts weren't settled in. I had a lot of freedom, and we didn't get too critical about it.

What is the difference in your approach to working with JJ versus Derek Trucks?

It's a great contrast between the two. With JJ you really get a chance to put all of your influences into his tunes. The main difference in my role as a bass player is that with Derek, the mindset was geared toward compositions like "Afro Blue" or a Wes Montgomery song or a straightahead BB King song. With JJ I get to take all of my influences, like Paul Jackson and Willie Dixon, and transfer those sounds to his music.

Did the Atlanta Institute of Music directly influence the trajectory of your career?

I went in 1990 and '91. Russ Rodgers was the bass director, and Adam Nitti was the director after him. I was very fortunate to study with them. Jimmy Herring [Widespread Panic guitarist] happened to be teaching there, too. I got to know Jimmy real well seeing him play with Col. Bruce Hampton and also the Aquarium Rescue Unit. That's how I met up with Derek—through him and Jeff Sipe and Oteil Burbridge [of Aquarium Rescue Unit]. It was an incredible time in the music scene in Atlanta; there was just an incredible amount of talented musicians around to feed off of.

You're playing a Fender Precision 4-string with JJ, but you played a 6 with Derek for quite some time.

I played 6-string with Derek for years. The luxury of having one guitar player was cool, but I cut that out when [keyboardist/flautist] Kofi Burbridge joined the band. There was no need for me to play the chordal stuff in the upper registers anymore. Tonally, I found myself trying to make it sound like a Fender Jazz, so I was like, "all right, go old school," and I started using a '62 Reissue Jazz Bass. And, as that band evolved we weren't doing as many jazz tunes—we hit more of an R&B sound.

Was it challenging to transition back to 4-string?

I actually found myself playing so much 6-string, for so many years in a row, that I'd pick up a 4 every once in a while and it was like, "Man, I just don't know how to get left to right on this thing anymore." It was so easy to play scales in one position on the 6; you could get away with three-octave scales without changing position too much. It has an affect on how you approach a song. When I switched to 4-string I needed the Jazz Bass sound with Derek, so I went with that. If I needed more low end, it was easier to mimic a P-Bass with a J-Bass rather than vice versa. But you can't really go wrong with a P-Bass—the engineers don't complain, and more important, the bosses don't complain! **BP**

INFO

LISTEN

JJ Grey & Mofro, This River [Alligator, 2013]

EQUIP

Basses 1978 Fender Precision Bass, Fender '62 Reissue Jazz Bass
Rig Ampeg SVT Classic and 8x10 cabinet (live), Ampeg B-15 (studio)
Strings DR Strings Lo-Rider MH45

CONNECT

Check out "Your Lady, She's Shady" from JJ Grey & Mofro's latest, This River. **bassplayer.com/august2013**

The Toby by Tobias™ Bass is back!

Professional Features at an Affordable Price.

The perfectly balanced ergonomic body design and ultra-comfortable asymmetrical neck profile that discriminating bassists prefer is back. Re-introducing, the Toby™ by Tobias bass. Originally designed by bassist and master luthier Michael Tobias, the new and improved Toby bass offers the look, tone, features and quality found in basses typically costing twice the price. Why spend more when you can experience affordable professional performance with the Toby by Tobias bass.

The new Toby's are available in 4-string and 5-string versions and a wide range of color options. Tobias™ is part of the Gibson family of brands. For more information and a retailer near you, visit **www.epiphone.com/tobias** or call **1-800-4GIBSON**.

d'Arcy is far left.

Deck d'Arcy Going For Broke

BY JON D'AURIA

WHEN DECK D'ARCY AND HIS BANDMATES in Phoenix set out to create their 5th studio album, *Bankrupt!*, they were hoping to write and record everything within a three-month span. After two years of jumping back and forth from studios in Paris and New York, purchasing the mixing console that was used to record Michael Jackson's *Thriller*, and scrapping and rewriting material numerous times, the album is finally completed—just a shade past deadline.

But rather than falling idle in that long span, d'Arcy spent his time beefing up his electric and synth-bass riffs to fit the mold of his band's shifting sound. While the new album dabbles in an array of genres including pop, funk, and indie-alternative, d'Arcy met that diversity by showcasing a rotating palette of fingerstyle playing, muted picking, and multi-synth layering. His preferred method of blending electric and synth bass is booming on songs like "Entertainment" and "Trying to Be Cool."

From his early years in France playing shows with the members of Daft Punk and Air in his hometown of Versailles to playing sold out arenas, d'Arcy has shown a tremendous evolution as a bass player and songwriter, although he'd certainly be the last to admit it.

How did you approach writing for this album?

For us, some songs don't have an electric bass part, but they'll have a synth, and other songs won't have guitar but they'll have a lot of bass. It's all very random; there's no formula or precise goal to it. We just try to make the song go where it wants to. We go for emotion more than a formula.

You play a lot of synth bass on this album.

I write a lot of bass lines with the keyboard, and then I play them with a bass live, because it's just cooler that way. In the studio I record the synth bass part and then track it again with a bass to get big tone. The song "1901" is an example of this. I love the sound of doubling the bass, and we do it quite a bit on this album.

Which playing techniques did you use?

I used both my fingers and a pick to play. When the tempo rises above 150 BPM, I use a pick. It's not necessarily because I can't play fast with my fingers, I just naturally think that a pick sounds better for faster stuff. I learned both ways when I was younger, and I like using both. They both have very different sounds, and they even bring forward different emotion when you hear them.

How do you feel you've matured as a bassist to this point?

I think I still play the bass the same way I did when I was 16 years old. I don't really know what I'm doing ever, but sometimes it works [*laughs*]. We barely know the chords or the names of the notes, and we never learned scales. We never put a lot of importance on the way we play our instruments; it's more about the ideas and the purpose. If I've gotten good at bass it is only because of how long I've been doing it.

Who are your greatest bass influences?

As a bass player, I've never really focused on just bass players; I appreciate the music at a whole. I love John Paul Jones, but it's not John that I love, it's Led Zeppelin. I don't have idols on bass or on a specific instrument; the group has to be good. That's the whole point of being in a band in the first place—to create something bigger than one person. **BP**

INFO

LISTEN

Phoenix, Bankrupt! [V2, 2013]

EQUIP

Bass 1971 Fender Mustang Bass
Rig Ampeg SVT head and 8x10 cabinet
Synths Korg Trident MK1, Yamaha CS80
Effects Custom fuzz pedal (Made by his tech)

A GUARANTEED
NO-SHOW.

Introducing the NS Micro Tuner
At a stealthy 1.25 inches, it's the best
performance they'll never see.

D'Addario
PLANETWAVES

daddario.com/nsmicro

BP RECOMMENDS

CHUCK RAINEY
INTERPRETATIONS OF A GROOVE [CharWalt]

Chuck Rainey's most recent CDs have featured his singing bassist persona, in the vein of Larry Graham and Bootsy Collins (he's also Uncle Clyde in Victor Wooten's audio book, *The Music Lesson*). But while Graham and Collins embody the funky feels of the Bay Area and Southern Ohio, Rainey draws from his Rust Belt roots, his legendary studio span on both coasts, and his longtime Texas home base. Those are the ingredients that go into the 12 "interpretations of a groove" on Rainey's potent latest. The disc opens with a pair of 16th-note-based, simmering soul strolls in the title track and "Think About It." Chuck's trademark thump-'n'-pop double-time stomp can be found on "And the Cowboys Still Ride With Pride" and "Uncle Chucky's Thumb Slappin' Bass Boogie," while "That Xmas Eve" boasts a slower slapped groove, as Chuck recites "The Night Before Christmas."

Rainey's influences really become apparent on his covers. "She's a Brick House" bubbles with a piano montuno and a walking bass line in the verses; the jazz standard "Fever" becomes a funk cha-cha with probing bass; Bill Withers' "Use Me," here redubbed "Use Me Up," steamrolls down Broadway, packed with percussion and uptown elements; and "Papa Was a Rolling Stone" is reharmonized and re-grooved as a fiddle-driven R&B samba. Throughout, Chuck's warm, laid-back, narrative vocals will put you at ease, but watch out: He can still sting you with the groove. —CHRIS JISI

FITZ & THE TANTRUMS
MORE THAN JUST A DREAM [Elektra]

Joseph Karnes is back with Fitz's sophomore album, which departs from the band's previous '60s neo-soul feel, replacing it with shades of '80s pop influence. Regardless, Karnes packs in the soul, and his groovy lines are a major driving force. —JON D'AURIA

ROB ZOMBIE
VENOMOUS RAT REGENERATION VENDOR [Universal]

On Rob Zombie's latest sonic hell ride, multi-instrumentalist **Piggy D** not only provided the stomping bass, but he also co-wrote the album and contributed vocal arrangements. The industrial-meets-metal sound is textbook Zombie, but Piggy's mark certainly goes noticed on "Rock and Roll" and "Lucifer Rising." —JON D'AURIA

THUNDERCAT
APOCALYPSE [Brainfeeder]

The grooves are as strong as ever, the stylistic diversity is just as nonchalant, and the dazzling chops are still inspiring, but **Thundercat**'s sophomore album is a giant leap forward in terms of production and vocals. This 6-string monster's signature tonal palette, which includes "outside" harmonies, silliness, and deeply heartfelt emotion, just got a couple steps closer to being widely appreciated. —E.E. BRADMAN

TALIB KWELI
PRISONER OF CONSCIOUS [Javotti Media]

On the Brooklyn rapper's latest edition, Talib Kweli has enlisted **Brian Cockerham**, **Eric Coomes**, **Ed Goldson**, and **Brady Watt** to lay down the head-nodding low end. The song "High Life" is the bass anthem of the album, but "Come Here" falls a close second. —JON D'AURIA

JEFF BERLIN
LOW STANDARDS [Random Act]

Jeff Berlin follows up his previous CD, *High Standards*, with the same unique trio instrumentation: Himself on bass guitar, Richard Drexler on piano and upright bass, and ex-Headhunter Mike Clark replacing Danny Gottleib on drums. This time out, Jeff reaches deeper into the standards bag, plucking challenging '60s classics like Wayne Shorter's "E.S.P." and "El Gaucho," Bill Evans' "Very Early," Carla Bley's "Vashkar" (made famous by Tony Williams Lifetime), Steve Swallow's "Falling Grace," and Pat Metheny's 1983 "new" standard, "James." Berlin is at his peak powers imposing the horn-bred language of post-bop in his solos and creatively adapting dense piano and guitar voicings on his 4-string. Meanwhile, Clark proves an underrated jazz drummer, and as talented a pianist as Drexler is, there's something about the blend of the two basses in chord-less counterpoint that gives the trio its own special sound. —CHRIS JISI

IRON & WINE
GHOST ON GHOST [Nonesuch]

Thanks to **Tony Garnier** on electric bass and **Tony Scherr** on upright, Sam Beam's lo-fi indie-folk writing style has evolved to include a broader reach of genres. This time Beam marries his melancholic crooning to jazz and blues vibes carried by their veteran bass playing. —JON D'AURIA

YOUNGBLOOD HAWKE
WAKE UP [Universal]

Driven by its hit single "We Come Running," Youngblood Hawke's debut features equal doses of '80s rock and modern-pop anthems. While the expansive production occasionally overtakes **Omar Ahmed**'s playing, there's no shortage of synth to cover the low end. —JON D'AURIA

HENRY "SKIPPER" FRANKLIN
JUNE NIGHT [sprecords.com]

On his 22nd disc as a leader, Los Angeles upright legend **Henry "Skipper" Franklin** confidently leads a crew of some of L.A.'s best through an excellently self-produced collection of sumptuous originals and standards. The 55-minute set showcases this ensemble's easy camaraderie and enviable command of their instruments, and the arrangements are gorgeous and dynamic. Most of all, however, *June Night* makes one wonder why Skipper—a septuagenarian who has put the bottom under Freddie Hubbard, Roy Ayers, Willie Bobo, Horace Tapscott, Hugh Masekela, Archie Shepp, Count Basie, and Stevie Wonder—isn't better known. —E.E. BRADMAN

For the past 33 years,

I have enjoyed a wonderful and special relationship with the amazing Will Lee.

I honestly know of no other bassist who radiates as much joy from playing bass as Will does.

It is an honor and a privilege to be the maker of the Will Lee Model.

Roger Sadowsky

Sadowsky®
Guitars

SERVING THE WORKING MUSICIAN SINCE 1979

(718) 433-1990

sadowsky.com

Photo by Sandrine Lee

NEW GEAR

DEAN
Jeff Berlin Basic Bass

Dean's Jeff Berlin Basic bass keeps it, well, basic: It's a bolt-on 4-string with an natural oil-finished alder body, maple neck, rosewood fingerboard with abalone dot inlays, Grover tuners, and chrome hardware. The Badass Bass II bridge and Bartolini Berlin Custom Pickups round out the package, and the bass comes with a deluxe hardshell case.

Street $1,700

Contact deanguitars.com

ESP
Tommy Stinson Signature and LTD TS-4 Basses

ESP honors Guns N' Roses bass man Tommy Stinson with two retro-looking 4-strings that both sport active P/J EMG pickups, alder bodies, maple necks, rosewood fingerboards, as well as volume, pickup blend, and tone controls. The lower-priced LTD TS-4 has LTD vintage tuners and an LTD DB-4 bridge, while the ESP custom shop Tommy Stinson Bass has Gotoh tuners and a Gotoh 404BO string-thru-body bridge.

Street ESP Tommy Stinson signature, $3,500; LTD TS-4, $900

Contact espguitars.com

IBANEZ
Mike D'Antonio MDB3 signature Bass

For his latest signature bass, Killswitch Engage's Mike D'Antonio took the mahogany body, beveled edges, three-piece maple neck, and 22-fret rosewood fretboard of Ibanez's Destroyer model and made them his own. Besides the MDB logo inlaid at the 12th fret, the MDB3 has a single Seymour Duncan SPB-3 pickup and a rear-mounted tone control, a recessed trim pot on the back.

The body and the hardware are black, and the bass is factory tuned *FCGC*.

Street $800

Contact ibanez.com

GIBSON

50th Anniversary Thunderbird Bass

Gibson celebrates the 1963 birth of the Thunderbird with a neck-through, mahogany-bodied model that's finished with gold bullion in a high-gloss nitrocellulose lacquer and equipped with a gold-plated three-point Thunderbird bridge and gold-plated Grover tuners. A mahogany neck, ceramic-magnet T-Bird pickups, volume-volume-tone controls, a rosewood fingerboard with pearloid dot inlays, and a pickguard, hot-stamped with a gold Thunderbird logo and a special inscription, complete the package.

Street $2,000

Contact gibson.com

PHIL JONES

Limited Edition Briefcase Ultimate Bass Amp Combo

Phil Jones celebrates the 10th birthday of the original Briefcase with a limited edition upgrade. The new kid on the block retains its predecessor's 5-band EQ, limiter, active/passive input, headphone output, DI out, preamp out, and AC adaptor/rechargeable 12V DC flexibility, but it also boasts higher-power Pirhana speakers, as well as Jones' proprietary Rectangular Auxiliary Low Frequency Radiator. Most appealing, this limited edition is 60 watts louder than the originals 100-watt ceiling.

Street $995

Contact philjonespuresound.com

FENDER

Custom Shop Limited Relic 1955 Precision Bass

With its special black-over-sunburst nitrocellulose lacquer finish, lightweight ash body, quartersawn hard-rock maple neck, maple fingerboard, and 20 vintage-style frets, the Limited Relic 1955 Precision more than lives up to its name. The custom-wound "stacked" '51 Precision Bass pickup, single-ply parchment pickguard, and chrome bridge and pickup covers round out the package.

Street $5,800

Contact fender.com

TIMBER TONES

Picks

If you've been looking for a pick that matches your rock-star status, check out Timber Tones, a British company that boasts the widest range of non-plastic (and eco-friendly) plectrums in the world, with materials ranging from diverse wood timbers to quartz, Buffalo bone and horn, jade or even gold, silver and platinum. These luxury picks are available individually, in multi-packs, and as collections.

Street From $4 (for individual picks) to $170 (for a luxury collection)

Contact timber-tones.com

SONG KING

ON HIS NEW CD, WILL LEE GIVES THE MELODY SOME LOVE

BY CHRIS JISI

PHOTOGRAPHS BY SANDRINE LEE

SINCE HIS ARRIVAL ON THE ISLE OF MANHATTAN in 1971, by way of his native San Antonio and the University of Miami, Will Lee's professional life has been all about songs. As one of the most recorded bassists in history, he has been neck-deep in song form and structure, making songs groove, taking direction from a who's-who of composers and artists, delivering lyrics as a moonlighting lead and backup vocalist, putting tunes across live from the smallest bars to the largest arenas, drawing from a 300-entry song list nightly on *The Late Show With David Letterman*, and backing the elite honored at the annual Rock and Roll Hall of Fame

Awards. Heck, he even coined the most complimentary term a bass line can have in a song: "subhook." So it should come as little surprise that Will's second solo CD—and his first in 20 years—is a stirring collection of songs rife with all Will has learned about writing, singing, playing, and producing them. The ten tracks on Love, Gratitude and Other Distractions range from revealing originals, to imaginatively recast covers, to three bass-led instrumentals sure to leave the low-end crowd lusting for more. Guest appearances by Pat Metheny, Billy Gibbons, Bob James, Akiko Yano, Steve Lukather, Steve Gadd, Allen Toussaint, Paul Shaffer, Peter Erskine, Mark Hudson, and the late Divinyls vocalist Chrissy Amphlett add to the heartfelt, hand-crafted hue of Lee's finest outing, and hopefully a long-overdue start to a regular career as an "artist."

Raised in Huntsville, Texas, Will was equally inspired by his dad (music educator William Lee III), seeing the Beatles on Ed Sullivan, and hearing James Jamerson's bass lines pumping out his dad's car radio speakers. He came to New York City from Miami to join the cult horn band Dreams, on

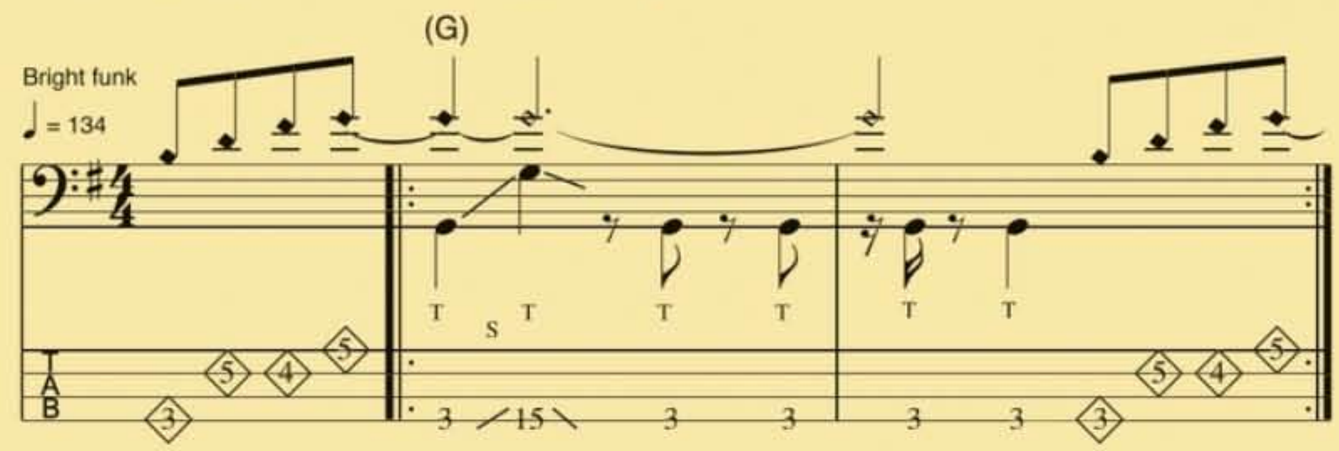
Grooves, Melodies & Other Reactions

Will Lee gives supreme support bass on *Love, Gratitude and Other Distractions*, from the swung pockets of "Get Out of My Life Woman" and "Fooled Him," to the quarter-note tribal house heft of "Natives," to the melodic peakouts in "1-2-3." But Will delves deepest into his bag of bass goodies on his three instrumentals,. **Example 1** shows the opening slapped and harmonics figure of "Papounet's Ride." Says Will, "The piece was inspired by the insane rush of driving with my father-in-law in France; he's a pedal-to-the-metal, pass-everyone kind of driver, so I was trying to capture that feeling. It has a James Taylor vibe harmonically, and I was fortunate to get an elegant piano track from Bob James and an energetic drum track from Narada Michael-Walden."

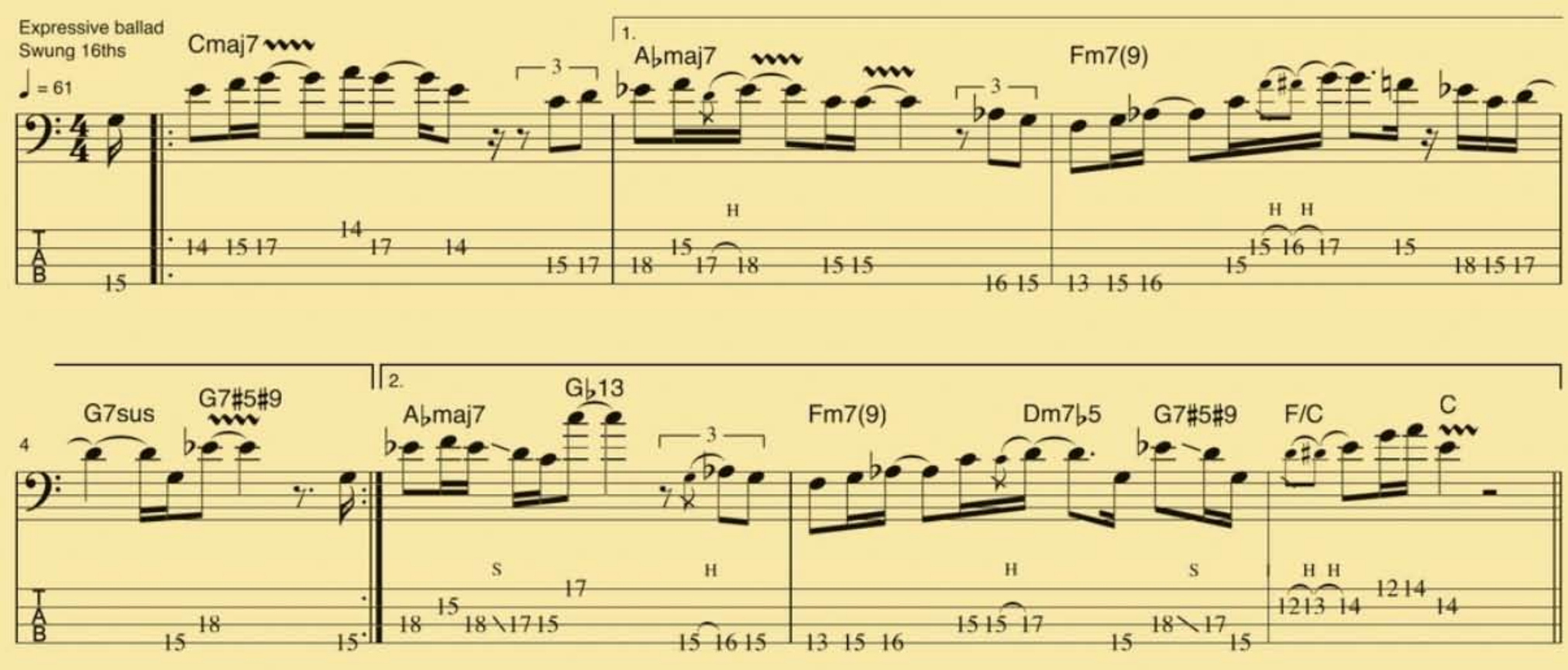
Listen for the ghost-notes on Will's *E* string line, the result of some up and down thumbstrokes. "The challenge is to coordinate everything and make it flow, and to stay out of the way of the harmonics on the *D* and *G* strings, while slapping the *E* string."

Examples 2a and 2b are from Will's fretless feature, "A Simple Way to Say I Love You," which he originally wrote as a guitar vehicle for John Tropea's 1999 CD of the same name. Example 2a shows the first eight measures of the melody. Note the Jaco-esque three-finger roll into the high *G* in bar 3 and the first *E* in bar 8. "I learned everything I know about playing fretless from Jaco," says Will. "Sit back and be loose with the melody, and try to be as expressive as possible." Example 2b occurs at 4:34 during the outro, in which he trades with Gary Schreiner's harmonica.

EX. 1



EX. 2A



Massively Chill

Jeff Pilson of Foreigner doesn't do anything small. We're talking decades of dishing out massive grooves in front of massive crowds. And Dean Markley's unique, cryogenically frozen, long-lasting Blue Steel strings deliver the massive tone he needs, every night. He says it best, "I have yet to find anything that comes close to Blue Steels in terms of tone, playability, and feel. The minute I played them I became a fan for life."

Blue Steel Strings: Cryogenically frozen for amazing tone, sustain, and endurance. Be chill.

BUY NOW

Blue Steel. When cold is hot.
Try 'em for yourself. deanmarkley.com

Dean Markley

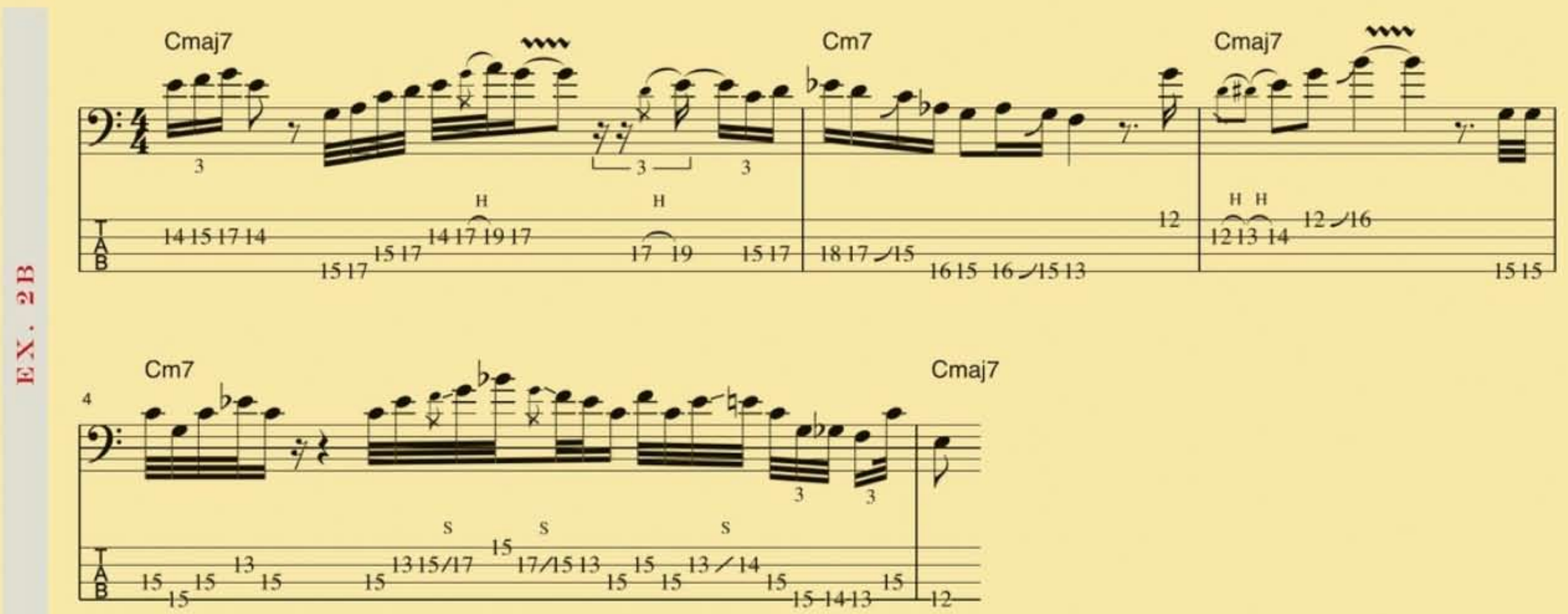
Made in the U.S.A.

ENTER THE PACK-A-DAY GIVEWAY NOW! GO TO DEANMARKLEY.COM

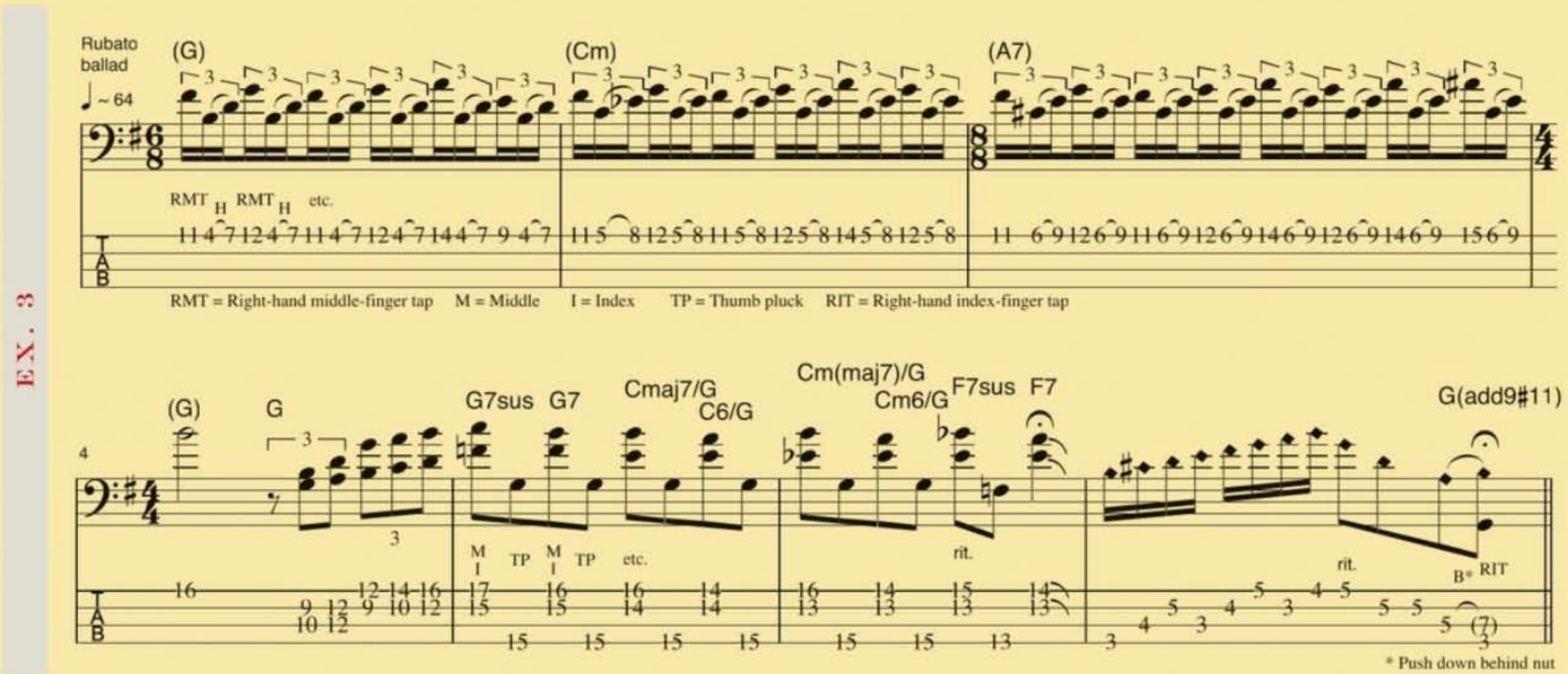
Regarding the alternating *C* and *Cm* chords, he reveals, "More than thinking major to minor, I thought about playing major to bluesy."

Finally, **Ex. 3** has the outro of Will's masterful rubato solo bass cover of Charlie Chaplin's "Smile," augmented by Chuck Loeb's guitar soundscape. At 2:10, Will begins a tapped passage (using his right-hand middle finger and left-hand hammers) that develops over the next three measures. "It felt like the piece needed a sort of cadenza; this pattern has elements of Rogers and Hammerstein harmony and a Steve Stevens tapped lick." Bar 4 features Will's "French horn" climb, leading into the descending chordal passage in bars 5 and 6, for which he thumb-plucks the low notes and finger-plucks the two upper notes. Bar 7 boasts a stirring, neck-crossing cascade of harmonics between the 3rd and 5th frets, culminating with Will bending the last *A* up to a *B* by pushing down on the *A* string behind the nut (while also tapping a *G* on the *E* string). He advises, "The hardest part of the piece is keeping track of all the harmonics and maintaining a bell-like tone. I favored my bridge pickup a bit."

EX. 2B



EX. 3



the recommendation of a horn-playing friend of the Brecker Brothers. Soon, Lee worked his way into the record and jingle-session scene, rising to first-call, triple-scale status by the late '70s, and maintaining that hectic pace while taking on Letterman's NBC show in the '80s. Along the way he redefined what the bass guitar could do in a support role, establishing a new level of stylistic versatility and a widening of the groove via his ability to shade the pocket in myriad ways and move seamlessly from finger-plucking to slapping—all while creating deeply musical bass lines.

As guitarist Oz Noy marvels, "One of Will's greatest skills is his ability to instantly lock with any drummer and make them sound great." Sure enough, when the musical landscape changed in the '90s and early 2000s, Will had little trouble adapting. He increased his gig output locally and overseas for various jazz and pop projects—in particular with guitar gods such as Hiram Bullock, Mike Stern, Chuck Loeb, Eric Johnson, Wayne Krantz, and Noy—and his forming of the ultimate Beatles cover band, the Fab Faux. In recent years, Will has remained a stranger to the word "downtime," juggling Letterman, sessions, and club gigs all week, and heading to the airport almost every weekend for out-of-town ostinatos with the Faux or other friends. We got him to sit still long enough to explain how the new CD came together, and to reflect on the music scene's evolution.

What was the path that led to recording your second CD?

It was sort of strange. I had done a couple of songwriter-circle gigs, where you share the stage with other writers and sing your songs with acoustic guitar accompaniment. At one gig, I did my song "Miss Understanding," and I sent a recording of the performance to my friend Tommy Allen, thinking he'd enjoy it—he's a drummer who booked the Fab Faux's very first gig. He dug the recording so much, he put a drum track on it and sent it back. When I heard it, I saw the potential for the song, and as I added other instruments it came alive. So that drum track was the basis for me working on other song ideas I had been wanting to finish, and I kept going until I had an album's worth of material.

Did you have a theme or goal in mind?

There isn't a theme per se, except that it's a vocal-oriented song album, aside from the three instrumentals, which I never thought I'd have. To me, a song generally means something with lyrics that delivers a message or tells a story or paints a picture, while maintaining a good balance with the art of the music and the arrangement. My goal simply was to get it made, hope it gets heard, and hope some part of it touches someone or makes them feel and relate to the same things I did writing it. That would validate the project for me. The CD title is pure irony: Love and gratitude are so important to experience that only a scatterbrain like me could be distracted from them as often as I am!

What's your writing process?

It varies; I write on keyboards, guitar, bass, or in my head, and I hear the melodies and the grooves well before I hear the words. Usually, I

don't see the end when I start the process. I have tons of song ideas, and sometimes the chorus will come first and easily, but it's really hard work for me to finish a song. I'll hit a brick wall, which is why I have a lot of co-writers on the CD. I was able to figure out "Miss Understanding" and "Shahara" myself, and for the rest I had to lean on others—but it's great to collaborate.

How did you record the CD?

I gradually pieced it together over two years, with very little live rhythm-section playing. It's interesting how tracks come together. On "Get Out of My Life, Woman," Shawn Pelton had put down a drum pass for us to play to, and later I created a repeating three-bar phrase at the end for Billy Gibbons and Allen Toussaint to blow over. Shawn re-cut his drums with the new form, but what happens sometimes is the drummer is now reacting to the track and the bass, and the groove starts to lag a little because he's no longer leading; he's following. So we ended up using a lot of his original track because it felt better.

The opening track, "Gratitude," is a simple but artful song, capped by a great Pat Metheny solo.

From another room, I happened to hear Leni Stern playing the figure at the top of the track on an *ngoni* [a West African stringed instrument], and I started singing the melody. I got the idea for what the song was about, and I had certain lyrics and parts of the chorus, and then the brick wall happened. So I called my friend Willie Nile, and he went to town with the lyrics. I wanted the Serenity Prayer in the chorus, which took a while to squeeze in because of the 7/4 meter, so it's paraphrased. Bass-wise, the verse phrase sounded African to me, so I played fretless on the track, thinking about how Bakithi Kumalo and Richard Bona have inspired me with their melodic playing. Finally, I called Pat and told him I had written a solo section with his synth-guitar sound in mind, and would he consider playing on it. He came in and played a heroic solo.

I'm guessing "Miss Understanding" has autobiographical elements.

It's a true story from my drug days, when my boundaries weren't set properly and I allowed people to come into my life who were equally out of control and destructive. I was really bad at letting those people know, and that led to my hitting bottom and eventually starting to get clean. In the words of John Lennon, tell the truth and make it rhyme! A sad footnote is that three folks on the track have since passed: My dear friend—and Charley Drayton's wife—Divinyls vocalist Chrissy Amphlett, who sings the outro; Larry Hoppen of Orleans, who along with Mark Hudson sang the choruses and helped me with the vocal arrangement; and my pal Hugh McCracken, who was the master of the invisible guitar part—what he *didn't* play was his real forte. I hope this track honors them in some way.

It's a different story for the fictional character in "Fooled Him."

I had the opening figure on nylon-string guitar, which felt kind of India.Arie-ish, and I wrote the melody from there. Oli Rockberger helped me with the lyrics, and we came up with a story of a young woman who's really sure of herself and has played everyone she wants to play, until this one guy walks into her life and she's no longer in control. The verses are just *Cm7* to *F7*, so I wanted to contrast it with

FIND YOUR ORBIT
soundblox 2
ORBITAL MODULATOR
SOURCE AUDIO
PHASER / FLANGER / CHORUS / TREMOLO
Reach new sonic heights with the gravity-defying sounds of the **Soundblox 2 Orbital Modulator.** This state-of-the-art stomp box features a collection of 12 unique and highly tweakable modulation effects. Personalize each with **9 adjustable parameters** including our proprietary **bass preserving** algorithm, **Lo-RETAIN,** which maintains your low end without losing any of the effect's impact. What's your Orbit?
TRY IT WITH HOTHAND3
SOURCE AUDIO
SOURCEAUDIO.NET

Bass to the 2nd power

Carvin is proud to introduce the $B^2$4 and $B^2$5 Brian Bromberg basses. Designed by Bromberg and Carvin's Custom shop, these instruments employ Brian's dream of a bass that offers great balance, ergonomics and a slim neck with extremely low action. Carvin's new RAD-J single coil radiused pickups and custom preamp circuitry help these basses set a new sonic milestone. Awesome playability, pure and open tone with powerful punch and headroom along with Carvin's vast selection of Custom Shop options takes these basses to the 2nd power.

$B^2$5 shown with
Deep Moss Green on Flame Maple
Graph Tech acoustic Ghost saddles
Black Hardware

$B^2$4 shown with
Deep Honeyburst on Flame Maple
Graph Tech acoustic Ghost saddles
Hipshot Detuner

Buy direct from Carvin for the highest quality and value.

See the video
carvin.com/b24

MADE IN USA

Brian Bromberg's BASS ON THE BROADBAND.COM
brianbromberg.net

CARVIN
Where made in the USA matters

• www.carvin.com •
800.854.2235

6 months No interest

the descending chords in the chorus. Then I felt it needed a release, and I came up with the vocal riff—doubled by bass and keyboard—which is sort of like what Bill Withers did at the end of "Use Me."

The epic elements of "Shahara" give way to a pure pop hook and a Beatle-esque bridge.

That song started on keyboard with the two-note, sort of Phrygian tonality, and I thought of a Middle Eastern-sounding phrase over it. The whole story of this soldier stuck in a foreign desert war, realizing it's not the romantic image of having a gun in a faraway place that he had as a kid, came from those two notes. I actually recorded the song on a CD by Japanese drummer Shuichi "Ponta" Murakami, but it was a trio version that couldn't match the whole sub-Saharan version I was hearing in my head. So I found two great African musicians from Leni Stern, got Gil Goldstein to write the string parts, and Mitch Forman did a great arrangement. As for the Beatles influence, that's where it all comes from, for me; they were the spark for being a musician and getting my hands on an instrument in the first place.

What led you to cover two 1965 classics, Allen Toussaint's "Get Out of My Life, Woman" and Len Barry's "1-2-3"?

I woke up with "Get Out" in my head one morning and decided to do it. By coincidence, Billy Gibbons called me to say he was in town, the day I was going to track it. I asked him if he'd like to come over and sing lead with me, and he said, "Man, I got a terrible cold, really nasty," and just as I was about to let him off the hook, he said, "Yeah, I want to get this on tape before it goes away!" Allen is a friend who has sat in with us on Letterman, and he was happy to play on it, as well. With "1-2-3," I always felt it would make a great slow, sensual bossa; it's a really well-written song. I asked Giulio Carmassi, a young multi-instrumentalist who's in my Family Band, to come up with an arrangement. He had never heard the song, but he's a passionate musician—and sure enough, he made a great demo on which he sang and played cello, clarinet, trumpet, saxophones, and tambourine. I had discussed my idea with Akiko Yano over the many years I've worked with her, and she was excited about it, so I had her sing it with me.

You also adapted Horace Silver's "The Natives Are Restless Tonight," as "Natives."

That came from a project I started with my buddy, L.A. keyboardist David Garfield. He knew I was in Horace's band in the early '70s, and he got to know Horace later when he lived in Malibu. I've always felt Horace was the bridge between jazz and funk, and that it would be great to do a tribute record with famous guests. David and I worked up arrangements of different songs, but with no budget and our busy

HELP (FOR ACOUSTIC BASSES) IS ON THE WAY...
AVAILABLE MARCH 2013
THE REALIST LIFELINE
FIND OUT MORE
The Realist™
acoustic transducer

INFO

LISTEN

Love, Gratitude and Other Distractions [Sinning Saint, Ltd., 2013]; *Oh!* [Go Jazz, 1993]; Mike Stern, *All Over the Place* [Heads Up, 2012]; Ryan Shaw, *Real Love* [Dynotone]; Chuck Loeb, *Plain 'N' Simple* [Tweety, 2011]; Oz Noy, *Twisted Blues, Vol. 1* [Abstract Logix, 2011]; *Bird House* [Skip, 2002]

EQUIP

Basses Sadowsky Will Lee Model 4- and 5-strings; early-'63 Fender Precision with flatwounds; fretless Pedulla Buzz Bass 5-string; fretless '65 Fender Precision converted to a Jazz Bass, with EMG pickups
Strings Sadowsky Black Label Stainless Steel Roundwounds (.045, .065, .085, .105, .130)
Amps Hartke LH1000 head, two HyDrive 410 cabinets; Walter Woods 1,200-watt head for gigs on the go
Effects Boss GT-10B Bass Effects Processor
Recording basses on *LG&OD* Direct via Ampeg SVT Vacuum Tube Direct Injection DI; miked Ampeg Micro-VR Mini Bass Stack (for "Papounet's Ride"); Radial ProDI passive direct box

On his Sadowsky signature bass "The WL is a flexible instrument based on Leo Fender's Jazz Bass, but taken to the next level by Roger Sadowsky. It's refined with a Hipshot detuner on the *E* string (I tune mine down to *C*), a 22-fret neck, a chambered body—which makes it very light and a pleasure to play, a narrow neck for good note articulation (the neck width at the nut, 1.45", is about the same as Jaco's '62 Jazz), and a special midrange boost circuit selectable at 500Hz or 800Hz. Plus, Roger was smart enough to keep in the vintage tone control, which works in active or passive mode, allowing you to play it just like a vintage J-Bass. I have some with single-coil J pickups and some with Sadowsky soapbars. The WL can also be ordered as a PJ. It's what I would call the 'everything bass!'"

CONNECT

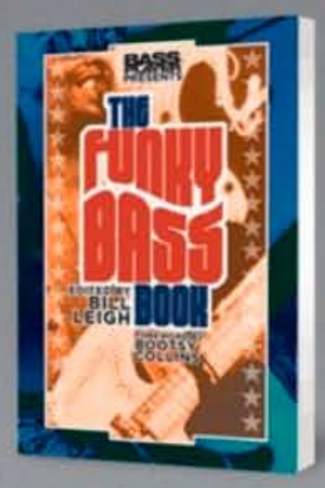
- Watch an episode of "Name That Bass Line" with an appearance by Will.
- Will sings and plays "Just Be Ourselves" with Dreams.
- Will plays live with Horace Silver in 1973.

schedules, it got buried. I remembered the house vibe I had for "Natives" and I thought it would be cool to see it through. Basically, I took the first four measures of the original, embellished the A section, wrote a B section, and collaborated with Oli Rockberger on the lyrics. Steve Gadd and Steve Lukather really bring the track to life.

Let's talk about the Fab Faux, which has become a living history of the Beatles.

It's been an amazing ride with the same five guys since our 1998 inception. Our concept is simply to bring the Beatles records to the stage, and with each new bootleg or isolated track that gets released, we get better at disassembling the songs and putting them back together to perform them accurately. Those records were chock full of great parts crammed into four tracks; how they were able to organize all of those parts, and know they were going to sound good after being bounced down repeatedly, is the big mystery. I asked George Martin about it, and he said, "Well, it all really ends up on just two [tracks], doesn't it?" and he walked away—which I took to mean it's too deep to even get into. The challenge for us is that sound D may

GREAT READS FOR
BASS PLAYERS!



Bass Player Presents
THE FUNKY BASS BOOK
Edited by Bill Leigh; Foreword by Bootsy Collins
Backbeat Books; 00333044 $14.99

WAY DOWN
Playing Bass with Elvis, Dylan, The Doors and More – The Autobiography of Jerry Scheff;
Backbeat Books; 0333276 $19.99

Bass Player Presents
THE FRETLESS BASS
by Chris Jisi; Backbeat Books
00331928 $19.95

ORDER TODAY!
SEE YOUR FAVORITE RETAILER OR CALL
800-637-2852

MUSIC DISPATCH®
.COM

not be something tangible, but rather, it's made up of parts A, B, and C. Finding out what those original elements are is the research we do, and it can be positively mind-blowing.

Your vocal side has been more prominent lately. What was your vocal approach on the album, and how does singing correlate with your bass playing?

For me, singing is very separate from bass. Singing and playing simultaneously, the bass and the groove often get compromised in order to properly deliver the lyrical message of the song, vocally. I love just driving the bus—the art of really getting inside the bass line enough to play around with it—but it's hard to drive the bus and be the hood ornament at the same time. For my vocals on the CD, I tried to

RARITIES & ODDITIES

Will Lee can lay claim to such major hits and classic jazz sides as Roberta Flack and Donny Hathaway's "The Closer I Get to You," Barry Manilow's "Copa Cabana," Dionne Warwick's "Déjà Vu," the Brecker Brothers' "Some Skunk Funk," Don Grolnick's "Pools," and D'Angelo's *Brown Sugar* CD. He can also be found on these offbeat offerings:

Dreams, "Just Be Ourselves" (1972) Will sings and plays on Don Grolnick's killer composition.

James Brown, "Get Up Offa That Thing" (1976) The two hardest-working men in show biz meet on this session.

Bob James, "Westchester Lady" (1976) Will's sublime subhook drives this instrumental smash.

Frank Sinatra, "Night and Day" (1977) The Chairman of the Board goes disco.

Meco, "Star Wars Theme/Cantina Band" (1977) A No. 1 disco hit.

New York Community Choir, *Make Every Day Count* (1978) Among Will and Steve Gadd's very favorite projects they've ever done together; start with "Express Yourself."

***Ace Frehley* (1978)** Kiss members went solo, and Will was there for the most successful of the bunch.

***Evita* Original Broadway Cast Recording (1979)** Start with "Another Suitcase in Another Hall" or "Buenos Aries."

Hiram Bullock, "Window Shopping" (1986) Some of Will's best playing to date can be found on the late guitar great's sides.

Ricky Martin, "She Bangs" (2000) In addition to singing background vocals, listen closely as Will doubles Ricky's lead vocal!

break it up and use different approaches, because unless you have an unbelievable vocal instrument, like a Sinatra or Johnny Mathis, hearing one sound for an entire CD can get boring. That's where the Beatles were smart in having different members sing, so it never got predictable and the next song was always something fresh.

How would you say the music and bass scene have changed since your last BP cover story, in 1990?

We've come to a point where the scene can be described as a bit of everything going on. There are a lot of small, exuberant fan bases for every style of music, new and old, and that's kind of cool. There are no Beatles right now, but overall it's an exciting time. The scene I grew up around in New York is gone. The best players are now in Broadway pits or wedding and corporate party bands because those are the choice gigs. For any musician to have a steady gig—and I'm the most grateful living human, knowing I got a lucky break one day 31 years ago with the Letterman Show—is huge. These days I do about a session a week; people from all over the world send me tracks to play on, and if the project is big enough—like Christopher Cross's next CD—we'll go into a major studio. Jingle-wise, I haven't been to a studio in a while, because when you do get a call it's usually just a demo, not an actual jingle.

My schedule is built around the three hours at Letterman, where we're a part of the larger spectacle of the show. That means whether I'm having an off night or killing it, the audience always reacts in the same polite way. So with some of the other 21 hours in my day, I like to play in front of a real music audience to see if I'm sucking. I'll do the Fab Faux, Oz Noy, Sheri Miller, or a talented singer/songwriter I'm producing, Drew Zingg, who's coming to town to play. Those gigs energize the body and soul, and lead to connections with other artists.

What do you foresee down the road?

I'd like to keep writing, because I have that muscle in shape right now; I'm ready to start the next CD as soon as the songs come. I haven't given much thought to being a bandleader and performing my CD live, but I do have a live Will Lee Family Band recording from my annual trip to Japan last year; that'll probably be the next disc I release. Other than that, I'm open to playing good music. Call me and I'll be there. **BP**

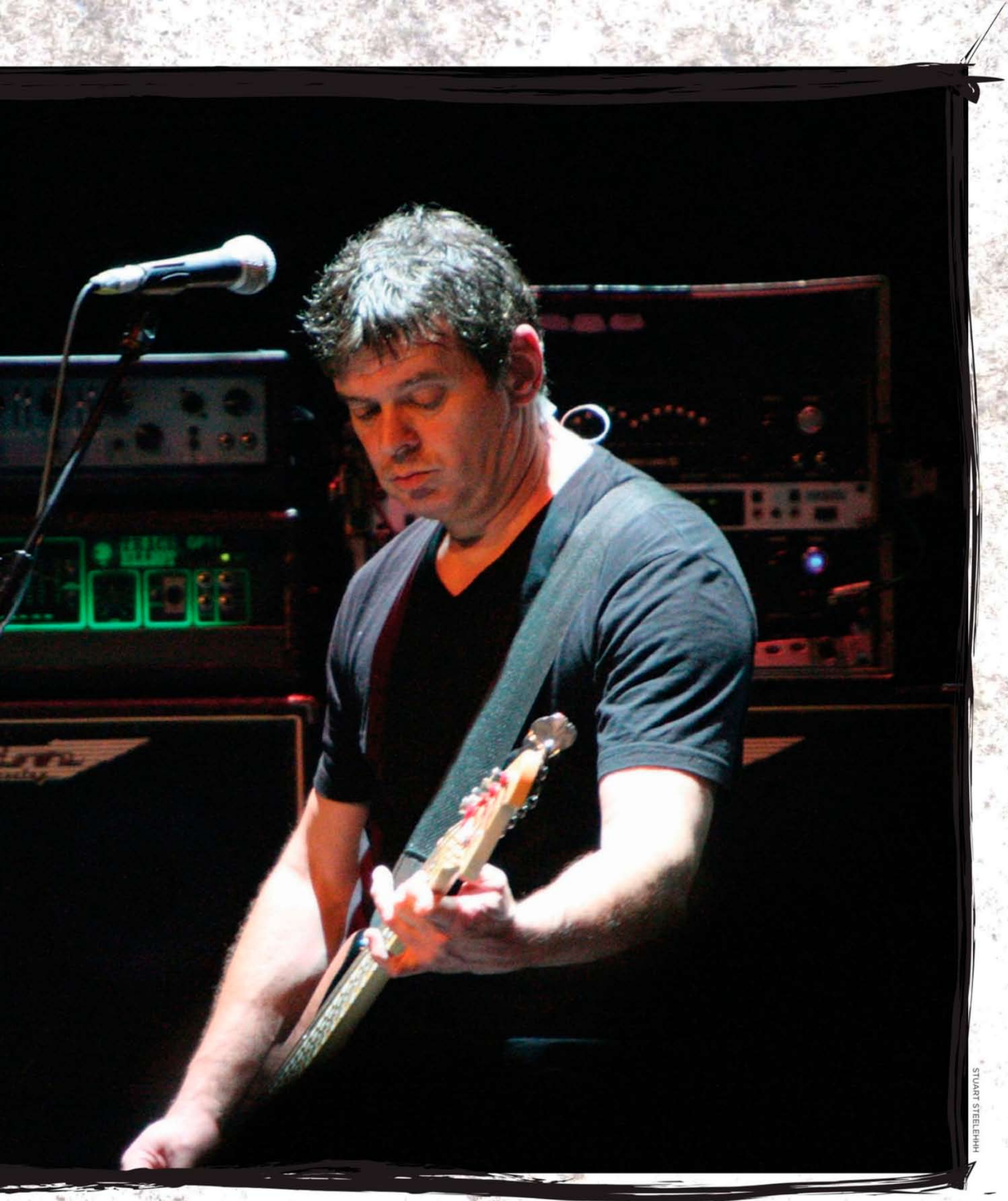
hanging around

JEAN-JACQUES BURNEL & the stranglers RETURN WITH GIANTS

By Brian Fox

FROM THE MENACING BASS STABS THAT KICK off "Another Camden Afternoon" to the crunchy pickstyle grit that closes "15 Steps," the latest album from the Stranglers, *Giants*, removes any doubt that the band's fortified brew of punk rock, new wave, reggae, melodic pop remains as fresh today as when it was first uncorked in 1974.

Born out of London's pub rock scene, the Stranglers established themselves as worthy torchbearers for the nascent punk rock movement, blending the ballsy bass and bluesy guitar of Jean-Jacques Burnel and Hugh Cornwell with the jazz-inflected drumming and psychedelic keyboards of Jet Black and Dave Greenfield. On such early tracks such



STUART STEELEHHH

as "(Get A) Grip (On Yourself)," "No More Heroes," and "Hanging Around," Jean-Jacques Burnel set himself apart from the punk-rock pack, developing a hard-hitting, driving playing style that blended straight-eighth root pounding with ear-catching melodicism, all delivered with a searing tone coaxed from a P-Bass, a pick, and an overburdened guitar amp.

Whether with reggae ("Peaches," "Nice 'N' Sleazy"), psychedelic goth ("Waltzin' Black," "La Folie") or straight-up rock ("Something Better Change"), the Stranglers have always taken an eclectic approach to their music. Burnel and the band stay true to form on *Giants*, which alternately rocks, swings, and skanks in equal measure. Through it all, Burnel's disciplined, oft-distorted bass lines punch as hard as ever.

The Stranglers (from left): Dave Greenfield, Jean-Jacques Burnel, Baz Warne, and Jet Black

How did *Giants* come together?

It came together in the usual way: At some point I go away to collect my thoughts, and I keep notes on all the things I think up—melodies, and such. If I'm riding my motorcycle and an idea comes, I'll stop and hum it into my telephone. I've got about a hundred idea snippets in my phone right now! It's very rare that a song manifests itself in one go, but on this album, "Freedom is Insane" is one that I wrote one morning looking at the sea. That was completed in about a half hour, but I lived with it in my head for about five years, because it was never quite right. Then I had my "eureka moment" and we recorded it.

Like that song itself, which starts mellow and gradually intensifies, your bass tone on that track really runs the gamut.

When I want those more melodic tones, I'll tend to play with my fingers. But I do prefer the click I get from playing with a pick on the faster stuff. That's more the sound I'm known for.

Likewise, "Lowlands" has a fatter tone than the sound many people associate with you.

Also, it's in a really weird time signature. It's really awkward. That one's just about getting stoned in Holland—because you can! [*Laughs.*]

Are you playing a Precision Bass?

I haven't used a P-Bass for seven or eight years—I got fed up not getting much feedback from Fender. I do love the Fender P, so I looked around for a local artisan who could make me a copy and try improving on it. I found a guy from Sheffield, in the North of England, named John Shuker. Starting with an original Fender P, we started experimenting with different woods. Now it's an amalgam of alder and ash. Ash is very dense, resulting in a more definition—stronger bass response and brighter treble—and the alder gives it a fuller range, and some warmth. We've chambered the body, taking four or five pounds off the weight. The hollowness gives it an incredible tone for the sound I want. It's much broader sound. It's got Schaller tuners and a hot, overwound pickup. The lighter weight made a huge difference. We're experimenting now with a carbon fiber neck and a rosewood fingerboard.

What are some of the design tweaks you've attempted in the process of your Shuker bass.

At one point we tried having a sweat deflector. [*Laughs.*] It kind of worked, but people thought it looked weird. I tried water-resistant strings

What are you playing on "My Fickle Resolve?"

That's a semi-hollow Shuker JJ Burnel Artist bass.

What other gear do you use to get your sound?

Rotosound strings, a pick, and my signature Ashdown JJB-500 amp. For my full rig, I use two 4x10 and two 1x15 cabinets.

How do you go about getting the aggressive tone you're known for?

It's in the way I hit the strings.

Back in the Stranglers' early days, your sound must have come partly from driving the power tubes on a guitar amp. With a solid-state amp, you don't have that.

Right—it has to come from the hands. When I first started, I used a Hiwatt 100 guitar amp for my bass. In the early '80s, I went with Trace Elliot amps. They were great, until one let me down at a gig in New York. It kept overheating and shutting off—I ended up having to do the bass parts *a cappella*. It was awful. You could have taken me to heaven or hell that very day; I was ready for the earth to swallow me whole! And now I use Ashdown.

Warwick®

Basses, Amps & Rock'n Roll.

BASS CAMP 2013

Gitarre & Bass

2nd · 7th September

ALSO APPEARING

REGI WOOTEN LEE SKLAR STEVE BAILEY JONAS HELLBORG
JOHN B WILLIAMS VICTOR BRANDT ALPHONSO JOHNSON
ANTONELLA MAZZA ANDY IRVINE HELLMUT HATTLER
WOLFGANG SCHMID GÜNTHER GEBAUER OVE BOSCH

Register NOW at : www.gitarrebass.de/BassCamp

DIN 14001
DIN 18001 ISO 50001

WARWICK OPEN HOUSE DAY
7TH SEPTEMBER 2013

The first Carbon-Neutral Company in the Music Industry
Family Owned - Solar Powered - Sustainably Manufactured in a Green Environment

www.warwickbass.com www.usmusiccorp.com www.facebook.com/warwickframus

That particular arc of amp choice mirrors that of John Entwistle. Are you an admirer of his tone?

I absolutely admired John Entwistle's playing, his sound—everything about the bloke. He's an icon as far as I'm concerned. He made his presence felt; you knew it was John Entwistle. In fact I was very honored that for many years, my name was right beside his on Rotosound string packaging. He's up there in my pantheon, along with Jack Bruce. There's also an American bass player whom I really admire; he's as good as me, but in a completely different way. Well, nearly as good as me. [*Laughs*.] That would be Flea. I think he's wonderful. He's interesting and funny—he's got humor in his playing.

What impact—if any—did working with producer Martin Rushent have on your bass tone?

Well, the tone was there already. We first recorded at the end of 1976, and we'd been playing for three years by then. I didn't start off as a bass player—it was an accident, really. I was a classical guitarist originally, so it was a bit of a shock to be expected to be playing in the background, going [*singing a simple I–V bass line*] *dum, dum, dum, dum*. No way! Also, with poor sound support, I was competing with a lead guitar and a lead keyboard player. I wanted to compete, so I developed a kind of syncopated lead bass style that would cut through their sound. At first, it was very treble-y, but now I've managed to get both treble and bottom end.

A big part of the Stranglers sound is Dave Greenfield's keyboards. How does that impact the way you play bass?

Typically, I'll bring in a song, and once I think I've got something the others can hang something on, Dave will start adding his bits to it. When we discovered the Mini Moog on the first album, it was monophonic, so we used it as a sound effect more than anything else. As the years progressed—and we were vilified by our peer group, because it wasn't a very "punk" thing to do—we found ourselves right in the middle of the digital revolution.

On the first part of "My Fickle Resolve," it seems your background as a classical guitarist is especially evident. How else does it manifest itself in your playing?

It's given me more of a sense of melody than I would have known if I had just gone from being the typical teenager to being in a rock band. It's given me more reference points; I'm a huge fan of Chopin, Debussy, Satie, and Stravinsky. They're all radical, revolutionary, and extremely melodic. With guys like Satie and Debussy, it's the open spaces they leave that's the most intriguing part of the music.

A bass line like the one in "Lowlands" isn't particularly flashy, but it's expertly executed.

You try playing that! [*Laughs*.]

What I mean is that I can picture other people playing it, but your articulation sounds meticulous, something I wouldn't normally associate with a punk ethic. Is perfect execution something you strive for?

It is, actually. Years back, we began to fall into the trap of not developing songs very well and hoping that in the studio, we'd find our way around. But I found that method to be so tedious, un-organic, expensive, and ultimately, not very creative. So now, I insist on the band rehearsing so that we're really ready when we go into the studio. I want everybody to have mastered their parts, so that when we go into the studio, there's actually very little to be done. Sometimes you'll have a pleasant surprise—there's still room for creativity—but most of it will have been worked out organically as a band. I want to do things as live as possible, in one take, so I can get the feel and not fret about what's coming up. You should be in the state the Japanese call *mushin*—"empty mind."

I try to play entire concerts without ever looking at my fingerboard. Sometimes I'll hit a bum note, but then I'll just repeat it. [*Laughs*.] By the time we play a song live, I've have become one with the piece, and it's evolved. **BP**

Selected Discography

Rattus Norvengicus [United Artists, 1977]
No More Heroes [United Artists, 1977]
Black and White [United Artists, 1978]
The Raven [United Artists, 1979]
The Gospel According to the Meninblack [Liberty, 1981]
La Folie [Liberty, 1981]
Feline [Epic, 1983]
Aural Sculpture [Epic, 1984]
Dreamtime [Epic, 1986]
10 [Epic, 1990]
Stranglers in the Night [Psycho, 1992]
About Time [When!, 1995]
Written in Red [When!, 1997]
Coup de Grace [Eagle, 1998]
Norfolk Coast [EMI, 2004]
Suite XVI [EMI, 2006]
Giants [Ear Music, 2012]

Electro-Voice

TAKE CONTROL.

ZLX

VISUAL CONTROL & MONITORING

ZLX is available in 12″ and 15″ versions.
Passive models also available.

New ZLX portable powered loudspeakers stand apart with the most complete, innovative and user-friendly package of features in their class, giving you more control over your sound to ensure your audience connects with your creative moment, whatever your gig. www.electrovoice.com/zlx

- **PRECISION** – DSP with LCD and application/location presets
- **POWER** – 1000 W custom-built 2-channel/biamped Class-D amplifier
- **PERFORMANCE** – EV-engineered components for superior sound
- **PORTABILITY** – Unique hi/lo grip handles and lightweight construction
- **PRESENCE** – Stunning enclosure design

©2013 Bosch Security Systems, Inc.

SOUNDROOM

bassplayer EDITOR AWARD

Veillette Flyer Bass

BY BRIAN FOX

IT'S JUST NOT FAIR. WHILE MOST OF US WOULD happily pick or pluck away on an acoustic bass guitar in our bedrooms, at barbecues, and even on gigs, with just a few notable exceptions—Steve Swallow and Brian Richie among them—the ABG is rarely employed as a player's full-time axe. It's a darn shame, as the acoustic nature of the instrument imparts a dynamic, colorful personality that can fit in settings far beyond mere down-home hoedowns and hootenannies. Back in March 2012, we did a roundup of four acoustic bass guitars, each with a street price under $1,000. This month we target the more discriminating tone hounds among us by checking out fretted and fretless 4-string Flyer Bass, the latest from Woodsdock, New York-based lutier Joe Veillette.

FIRST-CLASS FLYER

We've reviewed a number of Veillette basses through the years, most with a hollow or semi-hollow construction and

Flyer Bass

Flyer Bass (Fretless)

Two tiny thumbwheels control volume and tone at the soundhole.

a blend of magnetic and piezoelectric pickups. With the new Flyer, Veillette has ditched magnetic side and gone simply with an undersaddle piezo pickup and preamp from K&K Sound and D-Tar.

Picking up the Flyer, it's easy to spot the characteristics that put the bass in a category of its own. First off, at under five pounds, the bass is remarkably light. Yet, the Flyer's T-bolt neck joint and radiused top make it feel nearly as sturdy as a solidbody. Given the cost of the bass, I'd be reluctant to travel much with merely its included gig bag for protection, but the basses certainly felt sturdier than others of their ilk.

The larger bodies of some ABGs can make technique transitions from electric bass a bit cumbersome. Not so with the Flyer. The bass' compact dimensions and 34" scale length are extremely comfy. Owing to the body's light weight, the bass is subject to some neck dive, but no more than I could fairly expect. Similarly, the contour of the lower bout of the body helps position the bass comfortably while seated.

SPECIFICATIONS

VEILLETTE FLYER BASS

List $4,450
Pros Loud, articulate acoustic voice; ergonomics
Cons None

Bottom Line As a top-tier acoustic bass guitar, the Veillette Flyer Bass is hard to fault, whether in terms of style, sound, or ergonomics. Superior volume, clarity, and sustain.

Contact veilletteguitars.com

SPECS

VEILLETTE FLYER BASS
Construction Bolt-on
Top Spruce (radiused)
Sides and back Maple
Neck Mahogany
Fingerboard Pau ferro
Scale length 34"
Pickup K&K undersaddle piezo
Preamp D-Tar Wavelength
Weight 4.9 lbs
Made in U.S.A.

The Flyer Bass' body graduates from 2" deep at the sides to 3" deep at the center.

The Flyer may be on the small size in terms of dimensions, but acoustically, the bass is surprisingly loud. I've grown accustomed to Veillette basses strung with Joe's preferred La Bella Nylon tapewounds, which do a lot to lend his basses a mellow, upright-like thump. Arriving with nickel roundwounds, the fretted Flyer had a much brighter disposition. I liked it. A lot. I definitely dug the tapewounds on the fretless Flyer (more on that in a minute), but the roundwounds worked beautifully, as well.

With simple volume and tone controls elegantly hidden on the upper curve of the soundhole and a range of playing techinques, the Flyer was versatile as can be. Though the control placement makes on-the-fly adjustments a bit tricky, it's a tradeoff I'm willing to make, given the aesthetic effect.

The fretted Flyer speaks with authority, its articulate, midrange-rich response buoyed by a 18-volt K&K/D-Tar piezo pickup and preamp. In order to mitigate the amplification of string noise, I generally rolled back the tone knob a bit, especially with the roundwounds. But with clean technique and the tone on full, the Flyer had a full frequency response, with plenty of low end and little in the way of the brittle highs so common with piezo systems.

FRET-FREE FLYER

Turning to the fretless (and turning down to spare my neighbors my pitch-challenged floundering), I was surprised to find that the La Bella tapewounds were just as loud acoustically as the roundwounds. Fittingly, the fretless spoke with a softer, more rounded attack, with well-endowed lows. Plugged in, the bass' tapewounds were much more forgiving of to string noise from my fingers.

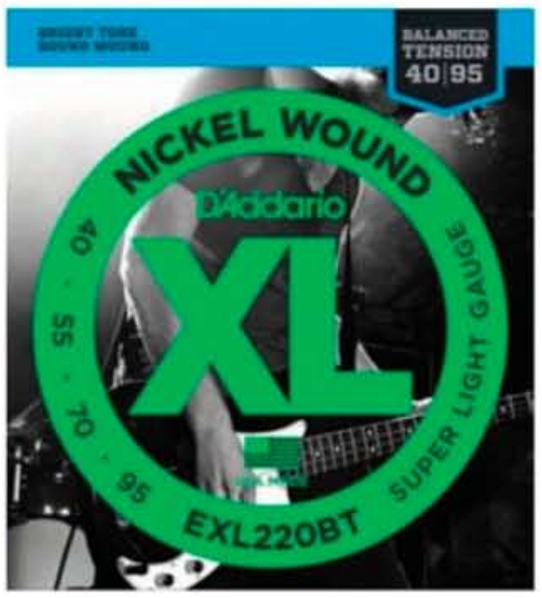
Whether the next Ritchie or Swallow is ready to take the ABG to the next level of cred is hard to say. What is clear is that the Veillette Flyer is an instrument capable of getting them there. **BP**

the PRS

Grainger Bass

In 2003 Gary Grainger sat down with our engineers and helped us create the genesis of the Grainger Bass. Originally available only through Private Stock, the Grainger 4 and Grainger 5 are now available from our core line in an elegant and simplified configuration. This instrument has become the go-to bass for many of today's top musicians. Because of the extraordinary woodwork, hardware and proprietary pre-amp, these basses have all the tone, clarity, power and feel a player needs.

©2013 PRS Guitars / Photo by Marc Quigley



D'Addario Balanced Tension Dunlop Heavy Core Strings

BY BRIAN FOX

ROUNDWOUND, FLATWOUND, TAPEWOUND, HALFWOUND, COATED, COLORED— bassists are blessed with an abundance of options for the quickest, cheapest, easiest way to chase the dragon that is the ultimate bass tone: by swapping strings. This month, we look at two new alternatives to your basic, run-of-the-mill tone twine: D'Addario's Balanced Tension XLs, and Dunlop's Heavy Core bass strings.

GAUGE INTEREST

For years, the string stalwarts at D'Addario have printed string tension as a spec on the packaging of their string sets. For those who have despaired that, for example, their *D* string has a string tension of 51.3 lbs, while their *E* string measures a floppy 36.5 lbs, D'Addario has the answer: Balanced Tension strings. By essentially keeping the highest string (on bass, *G*) as the benchmark for their standard sets (Super Light, Regular Light, Medium, etc.), they've tweaked the gauges of the remaining strings to equalize tension across the fingerboard.

To test the impact on tone and playability, I put a Balanced Tension set of .040s on a Warwick Stryker I keep set up with light strings. As I've come to expect from D'Addario, the strings themselves sounded punchy and pianistic. I imagine the effect of balanced tension might be more noticeable on guitar (that *B* string is always a troublemaker), but it did indeed noticeably lower the tension of my bass' *D* and *A* strings, which are normally each .05 thicker. Whereas bends and vibrato normally take far more effort on my *D* and *G* strings, the D'Addarios level the playing field for a more constant sound across the fingerboard.

CORE VALUES

Relative newcomers to the string game, Dunlop have been winning favor in recent years for their nickel-plated and stainless steel roundwounds. Recognizing the need for strings gauged specifically for drop and low-tuned bass (and guitar), the company has developed its Heavy Core line. Featuring a thicker core and overall gauge compared to conventional strings, Dunlop offers Heavy, Heavier, and Heaviest gauges, aimed at Drop D/*DGCF*, Drop C/*CFB♭E♭*, and Drop B/*BEAD* tunings, respectively.

Stringing a Fender American Vintage '74 Jazz Bass *BEAD* with the Heaviest set, I was pleased to find that I didn't need to make any modifications of the bass in terms of nut slots—all four alloy allies sat groovily in their grooves. Perhaps the very process of down-tuning brought out my inner beast, but I couldn't help but dig in hard on the strings. There was considerable clack and clang with these freshies, and I loved every bit of it. As I plumbed the depths of the *B* string, I couldn't help but wonder if perhaps not all 4-strings are built for this kind of thing, as notes started to sound a little murky. But there was still enough note definition to keep from bumming me out, so I bashed on. Note definition was even across all strings when unplugged, so I suspect the murkiness had more to do with the pickups than with the strings.

Just few years ago, anyone wanting to tune their 4-string *BEAD* would have to essentially buy a 5-string set and toss the useless high string. For doing their part to reduce the cost (and waste) of that practice, kudos to Dunlop. Those demanding the range of a 5-string and the size/style/playability of a 4-string have a new friend in Heavy Core. **BP**

SPECIFICATIONS

D'ADDARIO

BALANCED TENSION XL STRINGS
Street $20
Pros Consistency of string tension across the fingerboard.
Cons None
Bottom Line D'Addario proves that math is your friend by calculating string tension and sets with uniform tension across all strings.
Contact daddario.com

Construction Hex-core roundwound
Composition Nickel-plated steel
Wrap length 47.25"
Total length 47.75"
Gauges (as tested) .040-.055-.070-.095

DUNLOP

HEAVY CORE BASS STRINGS
Street $20
Pros Brings that elusive low B to 4-string without any modification necessary.
Cons None
Bottom Line In the arms race of down-tuning, Dunlop has introduced artillery powerful enough for total low-end domination.
Contact jimdunlop.com

Construction Hex-core roundwound
Composition Nickel-plated steel
Wrap length 46.75"
Total length 49.5"
Gauges (as tested) .055-.075-.095-.115

Adam Nitti
Solo artist

Jett Beres
Sister Hazel

Brandon Leitru
For Today

Matt DeVries
Fear Factory

Chris Tilley
The Contortionist

The Legendary Soundgear.
Comfortable In Any Genre...**EXTREMELY** Comfortable.

The Ibanez bass designers are always looking for a way to give the extremely comfortable SR their own touch. Here's an excellent example: **The new SR800 (and 5-string version SR805)** with its poplar burl-topped body, epitomizes Ibanez expert luthiery by leveraging nature's beauty, and featuring high-end appointments, like the breathtaking tone palette that results from the combination of Bartolini® MK-1 pickups and an EQB-IIIS 3-band EQ with mid frequency select switch. Try one out and you may find that great bass tone doesn't need to be a pain in the neck… or shoulder… or back.

Ibanez

Musicvox
Space Cadet 12

BY E.E. BRADMAN

TWELVE-STRING BASSES, WHICH ADD TWO THINNER "TREBLE" strings to each of the standard-gauge *E*, *A*, *D*, and *G* strings, are an attractive option for rock trios and other situations where we bass players are allowed (or required) to commandeer a larger-than-usual chunk of the frequency spectrum. Legend has it that Cheap Trick's Tom Petersson convinced Hamer to build him the first 12-string bass in the 1970s, but it wasn't until the '90s that 12-strings, mostly imports, became affordable. New Jersey-based Musicvox, who specializes in distinctive instruments built in Korea, first offered the Space Cadet 12 in 1999; they stopped production in 2001 and began re-introducing the Space Cadet, with refinements, in 2011.

Our tester was an older model without the words "Space Cadet" on the headstock, and it has a wider neck than the first Space Cadets, but in many ways, it's essentially the same instrument as the original Musicvox 12. It shares the original's neck-through body construction, alder body, maple neck, rosewood fretboard, brass nut, pickup selector, and proprietary pickups and electronics. It differs slightly from the company's latest models, which have a newly designed bridge and tail assembly, but it has the new generation's cool binding on the neck, body, and headstock.

The body is small and comfy, but I couldn't help wondering if a slightly heavier, bigger body might balance the headstock a little better. Adjusting my left hand to deal with the wide neck while pressing down on three strings at once took some getting used to, but neck dive on a 12-string is to be expected. Sitting down made things a bit easier, and after an extended tuning session, the bass was ready to go.

Once I plugged in, I finally understood the appeal of this massive bass. Sure, players like Petersson, dUg Pinnick, Jeff Ament, and Allen Woody have opened our ears to this instrument's possibilities, but there's nothing like plugging in, turning up, and hitting three notes at once with big bottom and bright highs. I could imagine spending years discovering new flavors of alternate tunings, double stops, and chord voicings. The Space Cadet has two outputs—one passive and one active—and I preferred the active output and the three-band EQ, activated by pulling up the master volume knob. It was fun to

run separate signals to my Ampeg Micro-VR/EA VL-108 1x8 practice amp and a little guitar amp, putting a chain of effects on the highs, but it's highly unlikely that I'd take two amps to a gig, so the Space Cadet spent most its time plugged into my Alembic F-2B/Bergantino IP112 1x12/Acme Low B 2x10 setup. It took a little longer than I expected to dial in EQ settings that allowed for the perfect fundamental, clear mids, and highs that were chime-like and not glassy, but in general, I ended up using more highs than usual.

I don't regularly play with a pick, but the .045–.105 fundamental strings on our tester were on the bottom (closer to the *G* string), which made it easier to play fingerstyle. Newer models have a different twist on the three-course idea: Standard-gauge *E*, *A*, and *D* fundamental strings on top, an intermediate-gauge string tuned in unison to the fundamental, and a thinner-gauge string tuned to the octave; two octave-tuned thin strings accompany the *G* fundamental. Apparently, this makes it easier to play with a pick while easing up the string tension on the neck. I had fun experimenting with Wedgie, Fender, and Dunlop picks, but mostly I played fingerstyle, developing new calluses while enjoying the rich sound of single notes and simple intervals. Something about the 12 seemed to inspire Middle Eastern and Indian scales and modes, especially when the treble strings were slightly detuned. I've certainly gained new forearm muscles and a healthy respect for folks who can slap authoritatively on a 12-string.

As much as I liked the Space Cadet's complex tones, though, my ears preferred to put some space between my 4- and 5-strings and the 12; going back and forth too quickly made me miss the creamy low end of my basses or the sparkly fullness of the 12, which really is in a category of its own. With a direct price of $1,500 and occasional sale prices that are substantially lower, the Space Cadet is most likely the best compromise between price and quality. Plug in, hit a note or three, and step back. It's about to get loud. **BP**

SPECIFICATIONS

MUSICVOX SPACE CADET 12

Direct $1,500
Pros Exciting sound, interesting possibilities
Cons Neck dive can be a deal-breaker
Bottom Line If you can deal with the neck dive, a world of ringing tones and guitarless fun awaits you.

Contact musicvox.com

SPECS

Construction Neck-through
Scale length 34"
Nut Brass
Width at nut 2 1/8"
String spacing 1/8" between strings, 1/4" between notes
Body Alder
Neck Maple
Fingerboard Rosewood
Fingerboard radius 16"
Truss rod Double
Tuners Locking bass, locking mini
Electronics Musicvox active/passive
Pickups Special design active/passive
Finish Urethane
Outputs Dual (passive/active)
Weight 11 lbs
Warrantee Two years
Made in Korea

TECHBENCH

Bartolini 8CBP

EMG J

Nordstrand NJ5

Seymour Duncan Basslines Blackouts for Bass

DiMarzio Aria J

Aguilar AG 5J-HC

MOD SQUAD

Pickup: The Pieces

BY ED FRIEDLAND

ONE SIMPLE WAY TO PROFOUNDLY AFFECT THE basic character of your instrument is to swap out the pickups—a mod that can often be carried out with no alteration to the bass itself. But to attain your version of sonic nirvana, it helps to understand what factors determine a pickup's tone, and how a pickup interacts with your instrument.

In specific, we're talking about magnetic pickups, which can be made from a variety of materials and come in several different form factors. They consist of magnets (either a solid bar or individual magnetic pole pieces), a bobbin around which copper wire is coiled, and the wire itself. The type and size of the magnet, the thickness and length of the wire, and bobbin size all affect the pickup's character, but the instrument itself and the pickup placement also significantly influence the overall result. In other words, changing pickups may—or may not—have the life-altering effect you are looking for, but if you can do it without cutting up your axe, it's an easy experiment.

Pickups use one of three types of magnet: ceramic, alnico, or neodymium, each with their unique characteristics. Alnico was the first type of alloyed magnet used for pickups, and hence it has become associated with vintage tone. Alnico is a blend of aluminum, nickel, cobalt, and iron, and provides a sweet top end, smooth overall response, and moderate output. Ceramic is a term used for hard ferrite magnets, a material developed in the mid 1950s as a low-cost alternative to metallic magnets. They are characterized as having a brighter, edgier tone with strong attack. Neodymium or rare-earth magnets have become more common in bass pickups since the late '90s, and

THE
GREATEST SELECTION
OF THE
FINEST GUITARS

MUSIC MAN ARMADA
IN FLAME SUNBURST

MARSHALL 2203X 100W
JCM800 REISSUE GUITAR AMP HEAD

MUSIC MAN CLASSIC SABRE BASS
IN MAYAN SILVER

MARSHALL 1960A 4x12 300W
STEREO SLANT CABINET

SHOP ONLINE AT GCPLATINUM.COM

Guitar Center
PLATINUM
COLLECTION

their magnetic strength allows for smaller, lighter pickup designs. Neo is said to have a wide, uniform tonal response, and basses by Dingwall, as well as the Ernie Ball MusicMan Bongo, take advantage of that quality.

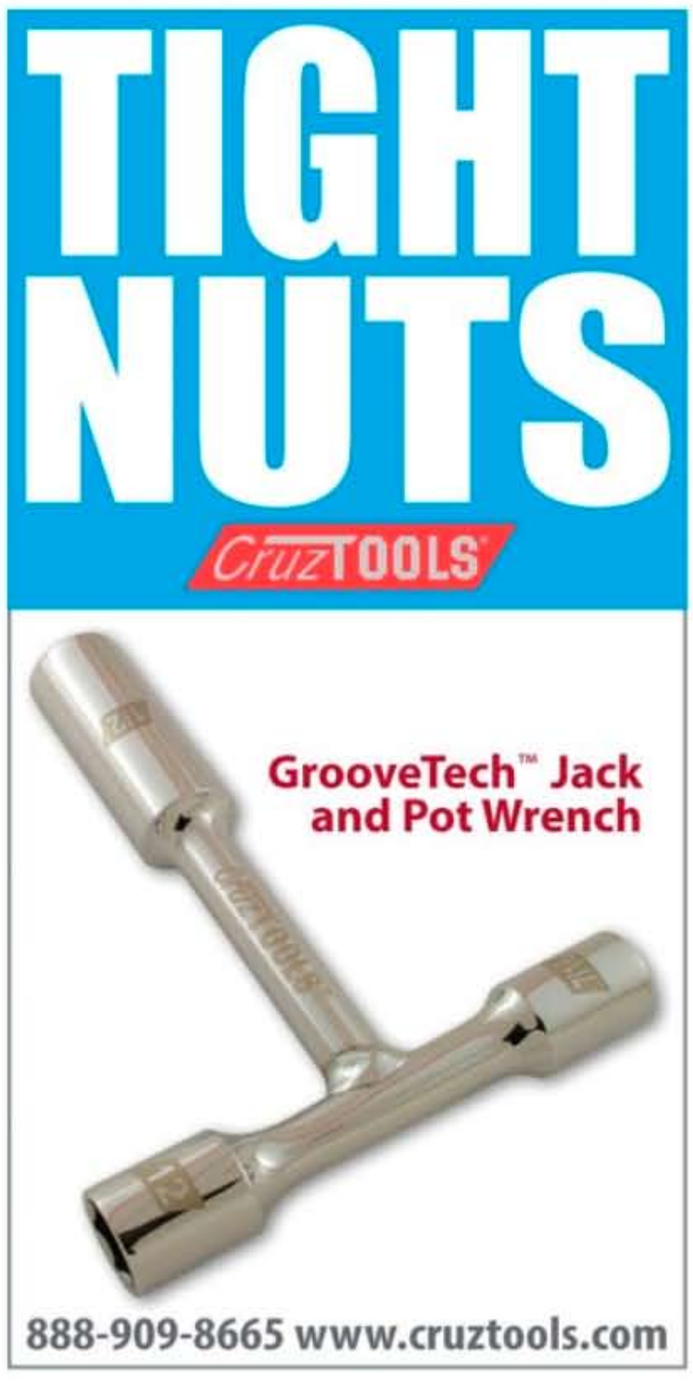
Wire thickness, and the amount of winds around the bobbin, have a significant effect on a pickup's output and tone. Essentially, the more wraps around the coil, the more powerful the pickup. But with the higher output comes an increase in midrange frequency response, which tends to mask the high frequencies and in turn accentuate the low end. If you're playing aggressive rock and don't need a lot of crystalline high end, a "hot" pickup might be just the ticket. On the other end of the spectrum, EMG builds their pickups with relatively few winds, thus producing a low-output pickup with an even, full-range frequency response. The signal is then bumped up to normal levels with a preamp built into the pickup.

Single-coil pickups (like those found in a typical Fender Jazz Bass) are well loved for their airy, "open" quality, but one single-coil pickup on its own is an incomplete circuit that induces 60-cycle hum. This is why Jazz Basses use two reverse-wound, reverse-polarity (RWRP) single-coil pickups to complete the circuit. If you are replacing two J pickups with a set from a manufacturer, you should have no issues with hum and polarity. But if you replace just one pickup, make sure you get the correct one. Be aware that while Fender (among others) makes the bridge pickup a bit longer than the neck pickup, other builders use the same size for both positions. Even if the size matches, when replacing one pickup, make sure the new pickup has the same polarity as the old one. One simple compatibility check is to turn over the new pickup and bring it close to the old one. If the top of the pickup you want to replace repels the top of the new pickup, they are the same magnetic polarity, and most likely wound the same, too.

Some J-style pickups are designed with two coils split in half to fit into a J-size casing, while others have two coils stacked on top of each other. These "split-coil" or "stacked" J pickups eliminate 60-cycle hum, making them great for use in a PJ configuration, or with humbuckers (see below). They tend to be louder and have a bit more upper midrange than a single coil, although some, like the DiMarzio DP149 Ultra Jazz and Nordstrand NJ4SV, come very close to single-coil tone without the hum.

A humbucker uses two RWRP coils in the same case to eliminate 60-cycle hum. The massive Gibson Sidewinder, the Music Man Stingray pickup, G&L's MFD pickup, as well as many of the "soapbar-type" pickups made by Bartolini, Seymour Duncan, and EMG are all humbuckers despite their different sizes and design. (The term "soapbar" refers to the size of the case only; internally they can be humbuckers, split, or single coils.) Humbuckers tend toward a thicker, more complex tone, and higher output than single coils—but by altering their "recipe," many different characteristics can be achieved.

When replacing your pickups, not only does the size of the case have to fit your existing slot (unless you want to rout the body), the width of the magnetic field is critical, especially with five or more strings. As mentioned earlier, some



WHAT DO YOU DO WHEN YOU'VE MADE A BASS PEDAL PLAYERS CAN'T GET ENOUGH OF?

You strap a pair of them together, add a power section, and step back!

VT Bass 1000

Lean & Monstrous 1000 Watts RMS
2000 Watts Peak into 4-Ohm Load
Class D Power Section • 12 lbs.

VT Bass 1969

Mean & Mighty 300 Watts RMS
600 Watts Peak into 4-Ohm Load
Analog Power Section • 23 lbs.

We packed the tone-shaping smarts of not one, but two SansAmp™ Character Series VT Bass pedals, goosed the juice, and dimed the horsepower to create a set of muscle amps. These crazy-flexible rigs put it out there with enough power to fill arenas, stun hyenas, and overwhelm continents.

These twin-channel heads feature the potent, organic warmth of 100% analog SansAmp circuitry. Its unique Character control alters the entire sonic structure of the tone, so you can dial in just the right amount of sass --from juicy clean funk to ripping indie rock, all the way to the kind of industrial distortion that nightmares are made of.

When it's time to hit the road, make sure you have the ride to take you there. Rule the low-strung kingdom with tower of power tones from the VT Bass 1969 or the VT Bass 1000.

TECH 21

DESIGNED AND MANUFACTURED IN THE U.S.A.
TECH21NYC.COM

pickups have individual polepieces that sit under the strings, while others use a single blade. If the polepieces don't line up properly with your string spacing, you will have uneven response. A blade-style pickup solves that issue, but make sure the magnetic field is wide enough to cover the total string width where the pickup sits.

In last month's installment, the attempt to get a modern hi-fi slap tone from my Lull MV5 by changing the bridge proved futile, so my next move was a pickup swap. I kept the existing Bartolini NTMB preamp, as I've had great experiences with it in other basses. As my goal was more high end, I tried a set of Nordstrand NJ5s with the "70s" wind, which use less wire for a clearer tone. They definitely opened up the high end on the bass and gave it an aggressive, Geddy-ish growl that cut through the mix better. However, my sonic goal was scalpel-like high end, and at this point I was getting more in the range of "very sharp hunting knife." One day, a student brought in his brand new Fodera with EMG pickups, and I immediately recognized the sound I was looking for. After some research on the EMG website, I chose a set of JAX pickups with a BQC preamp. The first step was getting the case size and string spacing correctly matched. Measuring the Lull's pickups, I found both slots were the same length as a bridge-position 4-string Jazz pickup (3.70"), and luckily, EMG has a set of those. Assuming that they'd fit without routing, I next checked the string spacing. As this particular EMG uses a blade-style magnet, individual string spacing wasn't an issue, but the overall string width at the pickup fit nicely into the 2.72" maximum EMG suggested. Special thanks to Bobby Vega at EMG for the help!

For the install, I went to luthier Lauren Ellis, Austin's go-to repair person. I figured if she can keep the highly sensitive Eric Johnson's axes in shape, this would be a piece of cake. EMG uses a solder-less connection system that makes it considerably easier to install, but in spite of having a roomy control cavity, the way the EMG pots (each with its own circuitboard) fit on the J-style control plate meant some minor internal routing work had to be done. And it turned out the EMG case was ever so slightly different from the Nordy's, and the pickup holes had to be opened up a smidge in the corners. I was glad the bass was in good hands; unless you are a skilled woodworker, or simply don't mind potentially screwing up your bass—don't try this at home!

Overall, it was not a tough install for a pro, but I probably would have had a few meltdowns if I tried it on my own. However, at this point in time, the result is rocking my world. The JAX set uses alnico magnets, and there is a noticeable sweetness to the top end. It's not as in-your-face as ceramic versions of the same pickup, but combined with the 3-band BQC active EQ, it's a powerful and versatile system. When I consider the pronounced midrange the Lull's alder body delivers, it seems the perceived high-mid scoop of the EMGs are just what I needed to hit the mark. The extended high-frequency range gives me that scalpel-thing I was looking for, and as an added plus, the electronics are dead quiet. At this point, I feel I've accomplished my tone goal with this bass, and it's great to have this sound available in a killer 5-string platform. That feeling should hold for a while, but let's face it—no one knows when next the mod bug shall bite. **BP**

Read your copy of BASS PLAYER the way you want!

Bass Player **is available in print and can now be found in your iTunes store. Choose your subscription today – print OR digital!**

Go to www.bassplayer.com/subs for a print subscription

For the iPad version you can either search in your iTunes store OR go to www.bassplayer.com/ipad

Bass Player *is the deepest source of inspiration, information, and instruction for players seeking mastery of the low end. Choose your subscription method to Bass Player and join our dynamic and diverse musician's community!*

Five reasons bass players love Radial...

1

JDI™ passive Jensen™ DI

"Vintage vibe personified"

Hit it hard and the Radial JDI smoothes out the transient edge to deliver a natural smooth tone reminiscent of the glory days. Ideal for active bass, samplers and synthesizers.

2

JDV™ class-A direct box

"All the tone, no hype"

The Radial JDV's unique feed-forward class-A circuit design delivers purity beyond compare. The ultimate DI box for upright, electric bass, acoustic bass and more.

3

J48™ active phantom DI

"The go anywhere DI"

The J48 outperforms all other phantom powered DI's with lower harmonic distortion, greater phase accuracy and warm even order harmonics. Perfect for bass, electric and acoustic guitar.

4

Bassbone™ preamp and DI

"It's all about control"

Two inputs and two channels with a powerful EQ that gives you complete control of the tone to your amp, PA mixer or recording setup. Featuring a built-in Radial DI, power booster, effects loop and tuner out. Cool!

5

BigShot MIX™ effects mixer

"Maximum tone retention"

The MIX is a unique device that lets you mix in effects like you do on a mixing console, without messing with your tone. Perfect for bass players that want to add a touch of distortion or chorus without killing off the bottom end!

Radial engineering

...power tools for power players℠

www.radialeng.com

1588 Kebet Way, Port Coquitlam BC V3C 5M5 tel: 604-942-1001 email: info@radialeng.com

Copyright ©2009 Radial Engineering Ltd. Appearance and specifications subject to change without notice.

JAZZ CONCEPTS

The Groove Factory, Part 3

Some Skunk Funk & More

BY JOHN GOLDSBY

AFTER MY LAST TWO WOODSHED COLUMNS HIT THE NEWSSTANDS, mailboxes, and iPads, I got a couple of reader emails saying something to the effect of, "Where's the hip stuff? This is too easy!" That's the way it should be; a good groove sounds easy. If a bass line *sounds* hard, then it's probably not really grooving. By mastering the basics—the nuts and bolts of rhythm—you can breathe life into both simple and very complicated lines.

I recently had the pleasure of working with trumpeter Randy Brecker, who writes always-groovy yet sometimes complicated bass lines, like his classic "Some Skunk Funk" (**Ex. 1**). This segment of the bass line is heard in the interlude of the song between the melody and solos. There are several basic eighth- and 16th-note combinations in this two-bar funk fest, and when combined, these rhythms give the line its special, agitated funk feeling. [For a full-song transcription of Will Lee's take on the tune from 1975, flip back to the June 2007 issue of BASS PLAYER.]

Example 2 shows the four possible combinations of eighth- and 16th-notes within the space of one quarter-note. These rhythmic possibilities can be augmented with eighth- or 16th-note rests. To become comfortable using 16th-note rhythms in bass lines, practice each one of these rhythms separately, slowly and in time.

Fun tip to test your bass teacher: Once you're confident playing each of the four basic rhythms, write out some of your own exercises. Compose a full page of eighth- and 16th-note rhythms using just one note, or only a few repeated notes. Practice the page over and over until you can play it accurately at a slightly scary, but not out-of-control tempo. Take the page into your next bass lesson and suggest that your teacher sightread the page along with you. You'll find that your teacher either (a) nails all of the rhythms and commends you on a great exercise, (b) says something sage like, "I really want to hear you play this first by yourself," or (c) asks you not to come back the following week, citing scheduling problems. If the third scenario occurs, this person was probably not the best teacher for you, anyway.

Example 3 uses the *C* major scale with four 16th-notes on beat *four* of each bar. The last 16th of every bar is tied over to an eighth-note in the following bar. Make sure you feel the tied note on beat *one*, even though you don't play it. **Example 4** is the same exercise, but with

INFO

JOHN GOLDSBY

Visit John on the web at **johngoldsby.com** for sound samples, videos, and answers to all of your bass-related questions.

CONNECT

- Check out Neil Jason playing live with the Brecker Brothers in 1980.
- Watch John Goldsby playing examples from his Woodshed columns: The Groove Factory, Parts 1, 2, and 3.
- Steal from the drummers! Visit Vic Firth's WebRhythms website for pages and pages of rhythmic exercises.

bassplayer.com/august2013

an eighth-note rest on beat *one* of each bar. Check out last month's Woodshed to review similar exercises using eighth-notes. **Example 5** combines more eighth- and 16th-notes with eighth-note rests. This example uses all four of the basic 16th-note rhythms seen in Ex. 2, punctuated with eighth-note rests on beat *one* in bars 2–5.

Example 6 brings another important Groove Factory tool into play: articulation. Pay extra attention to the articulations marked on certain notes: staccato (short notes) are indicated by a dot, and tenuto (full-length notes) are indicated by a dash. The last note in each bar has an accent marking, which indicates a stronger attack. The first beat of bar *one* contains a 16th-, eighth-, 16th-note rhythm. The

EX. 1

Funky

♩ = 130

EX. 2

EX. 3

Medium to fast, with accuracy

EX. 4

EX. 5

Slowly, accurately, groovy

EX. 6

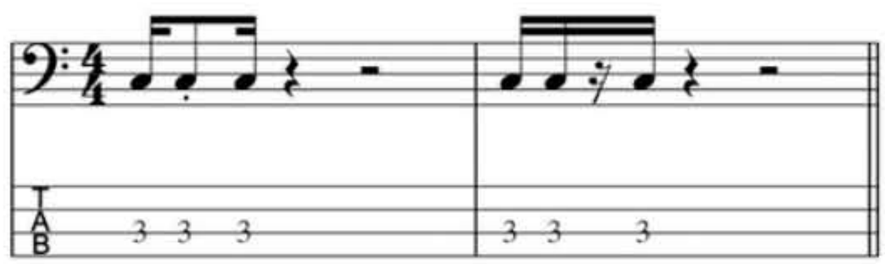
Slowly, accurately, groovy

eighth note (the second note in this rhythmic cell) has a dot underneath, indicating that the note should be played short. This rhythm could also have been written: 16th-note, 16th-note, 16th-rest, 16th-note (**Ex. 7**). The lesson here is that there is often more than one way to write the same rhythm.

Example 8 uses eighth- and 16th-notes combined with eighth- and 16th-rests. This rhythmically jagged scale exercise is typical of funk and fusion styles. The groove grows from the combination of precise attacks, note lengths, articulations, and rests.

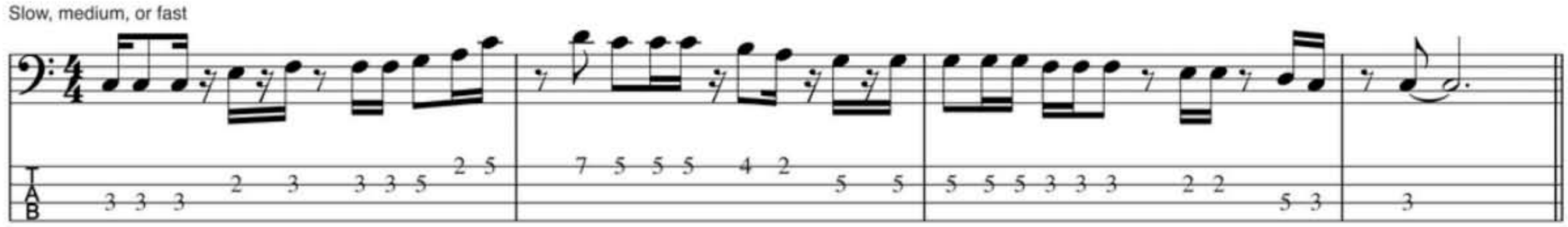
Now that you have a handle on the main aspects of eighth- and 16th-note grooves, write out your own exercises. You can use the harmony of a familiar song as a basis, or just experiment with one static chord or scale sound. Create your bass line on paper, and then play it on your instrument. By composing away from your instrument, you'll break old habits and invent new, hip lines that might never occur to you with a bass in your hands. After you learn your freshly composed bass line on your instrument, play it repeatedly, tweaking and re-tweaking to refine the groove. A good groove is not always easy to play, but it must *sound* easy! **BP**

EX. 7



EX. 8

Slow, medium, or fast



Darkglass Electronics

Your vision, our gear.

"My live sound is the best it's ever been with the B3K"

Alex Webster
Cannibal Corpse &
Blotted Science

The MICROTUBES B3K Avaliable now at

www.PrymaxeVintage.com
1-855-PRYMAXE

www.darkglass.com

Harvey Brooks

JIM CROCKETT

BLUES YOU CAN USE

Harvey Brooks The Electric Groove

BY ED FRIEDLAND

HARVEY BROOKS OCCUPIES A UNIQUE PLACE in the history of electrified music. As a "Fender" bassist coming up during the 1960s, the New York native played on several recordings that defined the decade's tumultuous transition from folk to folk/rock, blues to blues/rock, and jazz to jazz/rock fusion. Invited by keyboardist Al Kooper to take part in the landmark sessions that produced Bob Dylan's *Highway 61 Revisited* [Columbia, 1965], Brooks went on to tour with Dylan's first electric band, sometimes to riotous crowds of enraged folkies. At one gig in Forest Hills, New York, "They charged the stage," Brooks remembers. "Guards were tackling people, Al Kooper had his stool pulled out from under him. We didn't know if they wanted to kill us or not!" Later in his career, while working as a producer for CBS Records, Brooks was tapped by Teo Macero to play on Miles Davis' watershed electric jazz album *Bitches Brew* [Columbia, 1970]. "We just played in the studio for four days," Harvey says. "The composition aspect all took place during the editing. Here I was, an R&B, folk/rock bass player—I didn't know what I was supposed to do. There were no chord changes. Talk about epiphanies. I had one every minute!" Harvey's big sound, confident pulse, and sense of swing supplied the underpinning for many classic moments with artists like the Doors, Richie Havens, Stephen Stills, the Fabulous Thunderbirds, and Seals & Crofts, to name a few.

This month, we're looking at a bass line from Harvey's stint with the Electric Flag, a prototypical blues/rock band that featured Mike Bloomfield's cutting-edge guitar work, Buddy Miles on drums, Nick Gravenites on vocals, and Barry Goldberg on keys. Their jazz-inspired use of a horn section pre-dated both Blood, Sweat & Tears and Chicago, but they were also prone to psychedelic explorations and blasts of soul music. On 1968's *Long Time Comin'*, the band

ED FRIEDLAND

INFO

Ed "the Bass Whisperer" Friedland plays, writes, and teaches out of his bass base in Austin, Texas.
edfriedland.com

WORLD TRAVELER

Nathan East—World Traveler.

Known for recording and performing with Fourplay, Toto, David Foster, Eric Clapton, Phil Collins and Herbie Hancock, Nathan East is one of the most sought after bassists anywhere. When Nathan tours the world, he protects his basses with SKB cases.

3i-5014-44
Form fitted to fit P/J Style Basses.

3i-5014-OP
Open Cavity Bass Case

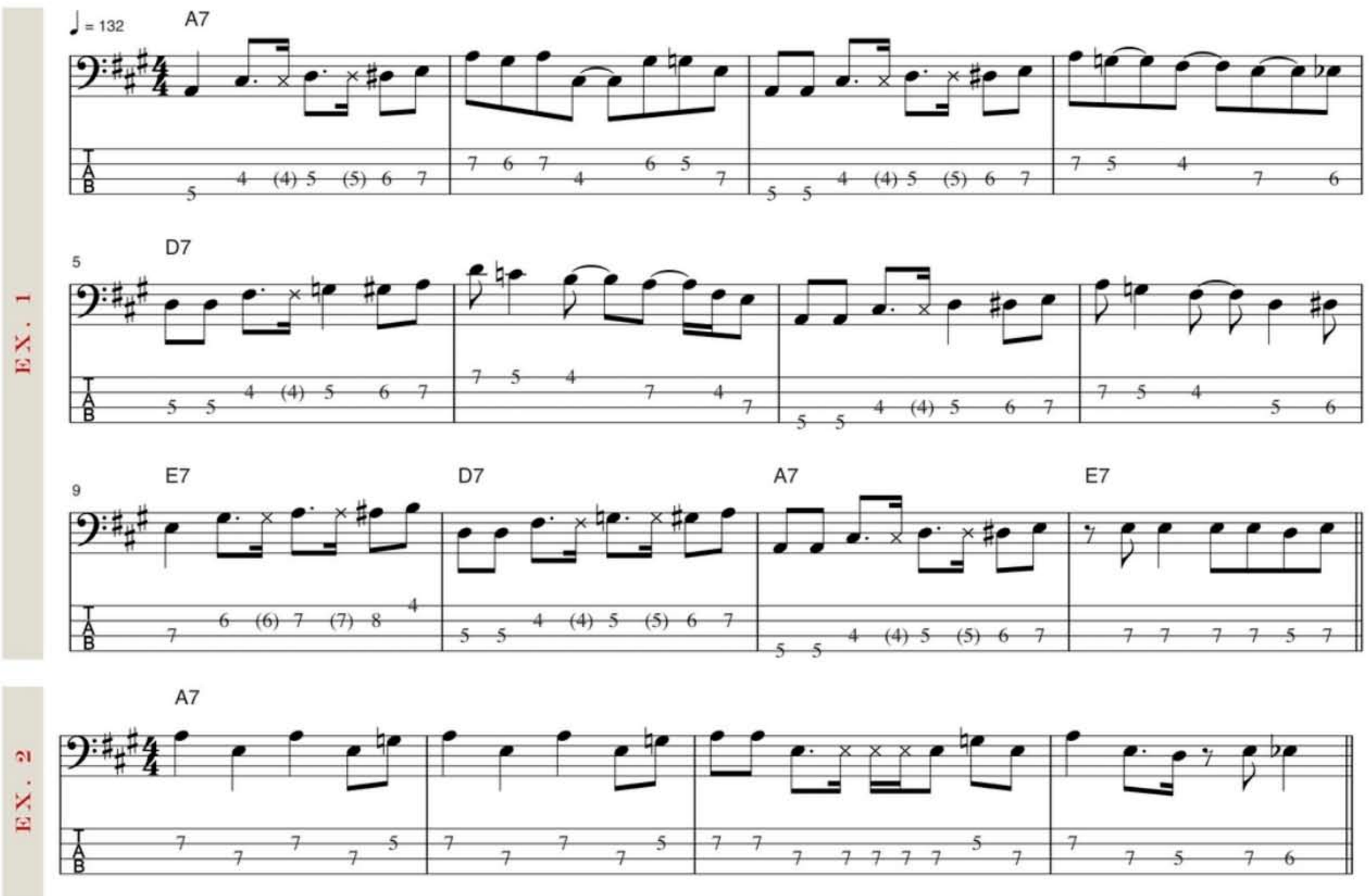
i series Bass Flight Cases. Watertight and Tour Ready. Lifetime Warranty. www.skbcases.com/music

recorded the ubiquitous "Killing Floor" with an upbeat rock approach that preceded Led Zeppelin's up-tempo raves in their version—a.k.a. "The Lemon Song" [*Led Zeppelin II*, Atlantic], but Harvey Brooks and Buddy Miles are way funkier than those British guys. The track opens with a political statement, using audio of President Lyndon Johnson speaking to highlight the connection between the grisly lyrics and the ongoing Vietnam War. Harvey says, "The bass line came from me locking in with Buddy Miles' drum pattern, which was different from Howlin' Wolf's version. Michael Bloomfield's arrangement was a little quicker, and we added some turnarounds using the horns to make it more interesting."

Example 1 closely resembles Harvey's line during the second vocal chorus, following the basic 1–3–4–♯4–5 melodic shape from Wolf's original version, but with a syncopated answer phrase to make it a two-bar pattern. His use of 16th-note skips on the "a" of the beat implies a double-time feel, giving the line swing and propulsion. In bar 2 he employs the time-honored drop from the octave down to the lower 3rd, but finishes it unusually with a *G♯–G–E* line that was most likely intended to be *G–F♯–E* (hey, things happen). In bar 4, we see a classic syncopated descending line from the octave that resolves chromatically to the IV chord. Harvey echoes the basic pattern over the IV chord, as well as over the following return to the I—this time using a double chromatic approach from below to bring the line to the V chord. The V and IV chords last only one bar, so only the first half of the pattern is used. The turnaround bar is a high-energy moment for the drums and horns, and the eighth-note rest on beat *one* leaves the right amount of space to let the action unfold.

For the first chorus of Bloomfield's guitar solo, Harvey switches to a simpler root–5 quarter-note line (**Ex. 2**) that gives it a funky, country/gospel feel similar to Jerry Jemmott's approach on Aretha Franklin's "Think," although this track was released one month earlier. The quarter-notes let the groove settle down a bit, but the muted 16ths give the line an extra kick in the pants. Brooks' and Miles' aggressive stance gives the track great thrust, and while the horn writing is a bit over the top at times, the intro and interlude sections give the arrangement some interest. The track ends with the "tape slow-down" effect now available with the push of a button, but Harvey tells us, "The ending of the tune happened when we were recording the original rhythm track—the tape ran out, producing a new sound!"

Check out Harvey's series of videos on YouTube called "View From the Bottom" to learn more about his historic career. Until next time, if you ain't got no shoes, I got some blues that you can use! **BP**



NEW!

RUMBLER

The latest model in Kala Brand's distinctive line of award winning portable U-BASS instruments...

RETAIL $399

In 2008...

MORE BASS,
less space

In 2013...

MORE FEATURES,
less money

"Plugging it in is bound to turn even the most cynical skeptic into a true believer."

~ Bass Player Magazine

www.UBASS.com

SPECS:

- Kala Piezo Pickup and EQ
- Built-in Tuner
- SILVER RUMBLER U-BASS Strings
- Padded Gig Bag Included

U·BASS™

MORE BASS, *less space*

TRANSCRIPTION

Chaka Khan's "We Can Work It Out"

Greg Phillinganes' Complete Bass Line

BY CHRIS JISI | PHOTOGRAPH BY TINA GUO

GIVEN THE QUALITY AND EXTENT OF THE BEATLES' CAT-alogue, covers of the Liverpool lads' songs have emerged as classic hits in their own right. On the R&B/funk side, that includes Earth, Wind & Fire's memorable 1978 chart-topping version of "Got to Get You Into My Life." Just three years later, a bass-driven Fab Four redo would rise to equal groove glory when session keyboard ace Greg Phillinganes adapted, arranged, and played Rhodes and Minimoog on "We Can Work It Out," for Chaka Khan's 1981 album *What Cha' Gonna Do for Me*.

Phillinganes' supreme subhook has plenty of subtext, starting with the 11-track disc's standing as one of the seminal sides in bass guitar history, thanks to Anthony Jackson's groundbreaking contributions on his tuned-down Jazz Bass. Then there's Phillinganes' reputation among his L.A. studio-mates as the master of creative keyboard bass—a skill the Detroit native developed as a late-'70s member of Stevie Wonder's band, and which he brought to numerous albums, including Michael Jackson's *Off the Wall* and *Bad*. Finally, there's Wonder's critically acclaimed, James Jamerson-anchored version of "We Can Work It Out" from his *Signed, Sealed & Delivered* album [Motown, 1970].

In a further twist, Chaka Khan performed yet another version of the song live with Rufus in the early-'70s. Still, producer Arif Mardin tapped Phillinganes to have his way with the tune for the 1980 session at famed Sunset Sound Studios in L.A. Notes Greg, "My whole concept for the track was, What would Stevie do? I was aware of Steve's amazing version of course, but I tried to create my own take on it and capture the raw energy of my time at Wonder University. I was young and crazy, but I knew whatever I did Chaka could soar above it, and I wanted to give her a major launching pad." To that end, Phillinganes called on drummer Raymond Pounds and guitarist Michael Sembello from Wonder's Wonderlove band. The three cut a rhythm track with Greg on Rhodes, and then he went back and added his bass line on a Minimoog, recorded direct. He recalls doing one pass and then taking a couple more to tweak a few passages. "I didn't set out trying to give the bass a big counter role on the track. I was just thinking, rip it like Stevie would, and this was the result."

The song begins rubato, with Khan singing four bars of the

INFO

LISTEN

Chaka Khan, *What Cha' Gonna Do for Me* [Warner Bros., 1981]

K-BASS KLASSICS

Dig into these other Phillinganes-ified bass lines:

Michael Jackson
"Don't Stop 'Til You Get Enough" [*Off the Wall*, 1979]: "Another line inspired by Stevie."

Michael Jackson
"You Can't Win" [*The Wiz: Original Motion Picture Soundtrack*, 1979]: "Totally inspired by Bernie Worrell."

Donald Fagen
"Walk Between the Raindrops" [*The Nightfly*, 1982]: "During the session, Donald broke down the 'secret' to a successful synth upright bass performance by having me actually breathe between each note!"

Michael Jackson
"Man in the Mirror" [*Bad*, 1987]: "Inspired by Jimmy Jam."

CONNECT

Dig Julia Adamy—daughter of Broadway-and-beyond bassist Paul Adamy— working it out on her 4-string Yamaha. bassplayer.com/august2013

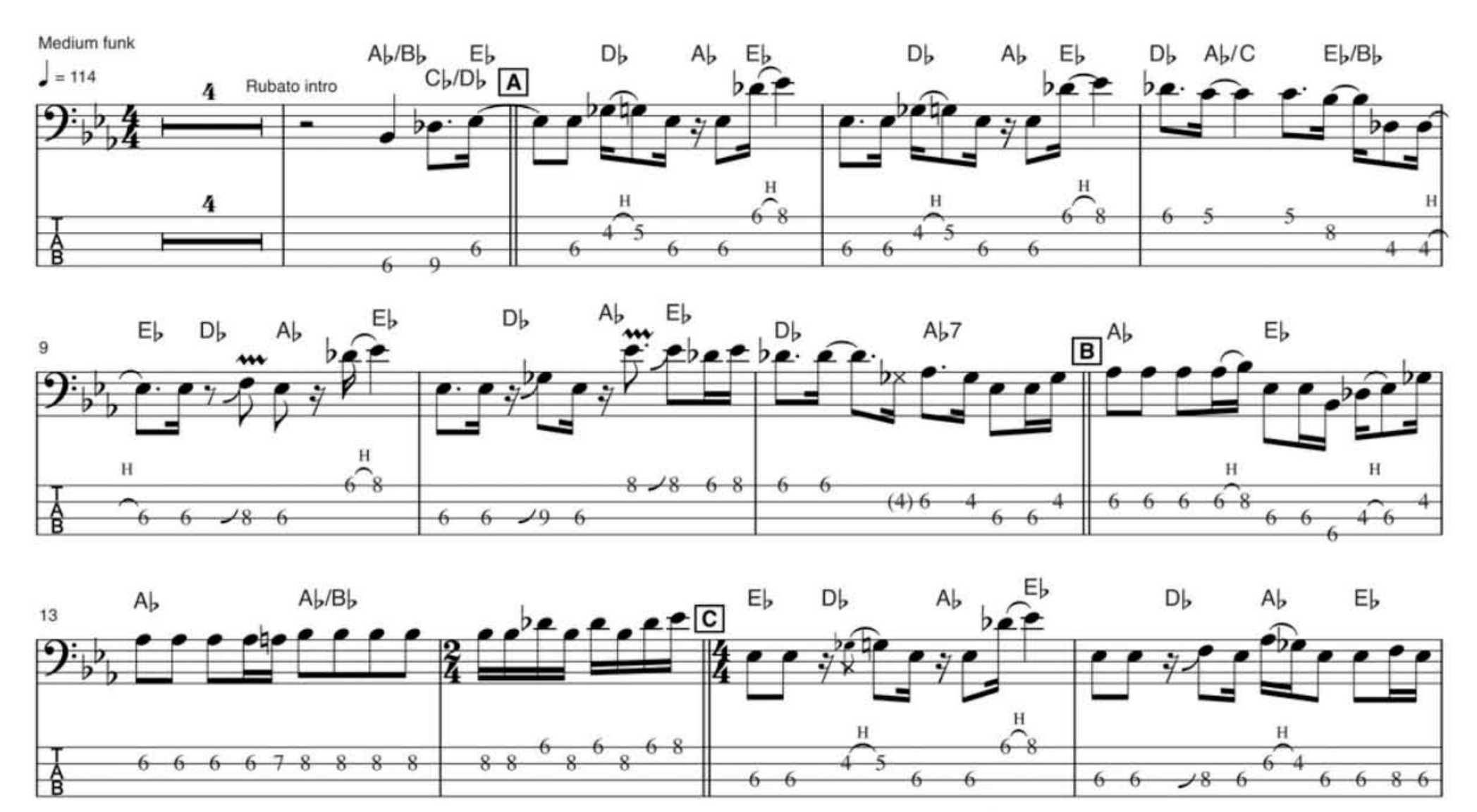
bridge—brought from her Rufus version, but harmonized by Phillinganes' Rhodes. Unison hits in bar 5 then usher in the first verse at letter **A**. Here, he establishes a pattern using the major or bluesy 3rd and the dominant 7th of the *E♭* tonality. "The bass line is really the other half of what I'm playing on Rhodes. The Rhodes is the anchor that allows the bass to be free and be the melodic heart of the groove in the open spaces." At the first chorus (**B**), Greg settles into a more steady eighth-note pulse to establish the new section, adding two beats at the end of the phrase for a fill (bar 11). Letter **C**'s second verse contains subtle variation and development, most outwardly in bar 19, and letter **D**'s second chorus follows form.

For the bridge, at **E**, Phillinganes returns to stabilizing eighth-notes mostly, with the interest coming from his walking-bass-like harmonic movement through the changes. The lick in bar 35 signals the end of the section, and then it's back to more development in the third verse and chorus (**F** and **G**), and the horn section soli at **H**. Greg's keyboard-based phrasing makes for some challenging fingering leaps in bar 37 and 39, as well as in similar licks the rest of the way. Listen also as he digs in so hard on the pitch wheel that he goes slightly out of tune in bar 48 (and catch his cool one-time reharm in bar 50). At letter **I**'s second bridge, he ups the intensity by increasing the range of his walking line. He also drops an ear-grabbing fill in bar 57 (as he did earlier in bar 39), coincidentally reminiscent of Anthony Jackson's tendency on the album to start fills on the *one*. Stresses Phillinganes, "When I play an instrument sound on a synth, I'm not just playing the synth, I'm playing the *instrument*; I'm assuming the spirit of the instrument and the musician I'm replicating. I *am* Anthony, I *am* Nathan East, I *am* Marcus or Stanley or Jaco. That's the attitude you have to take to really bring it."

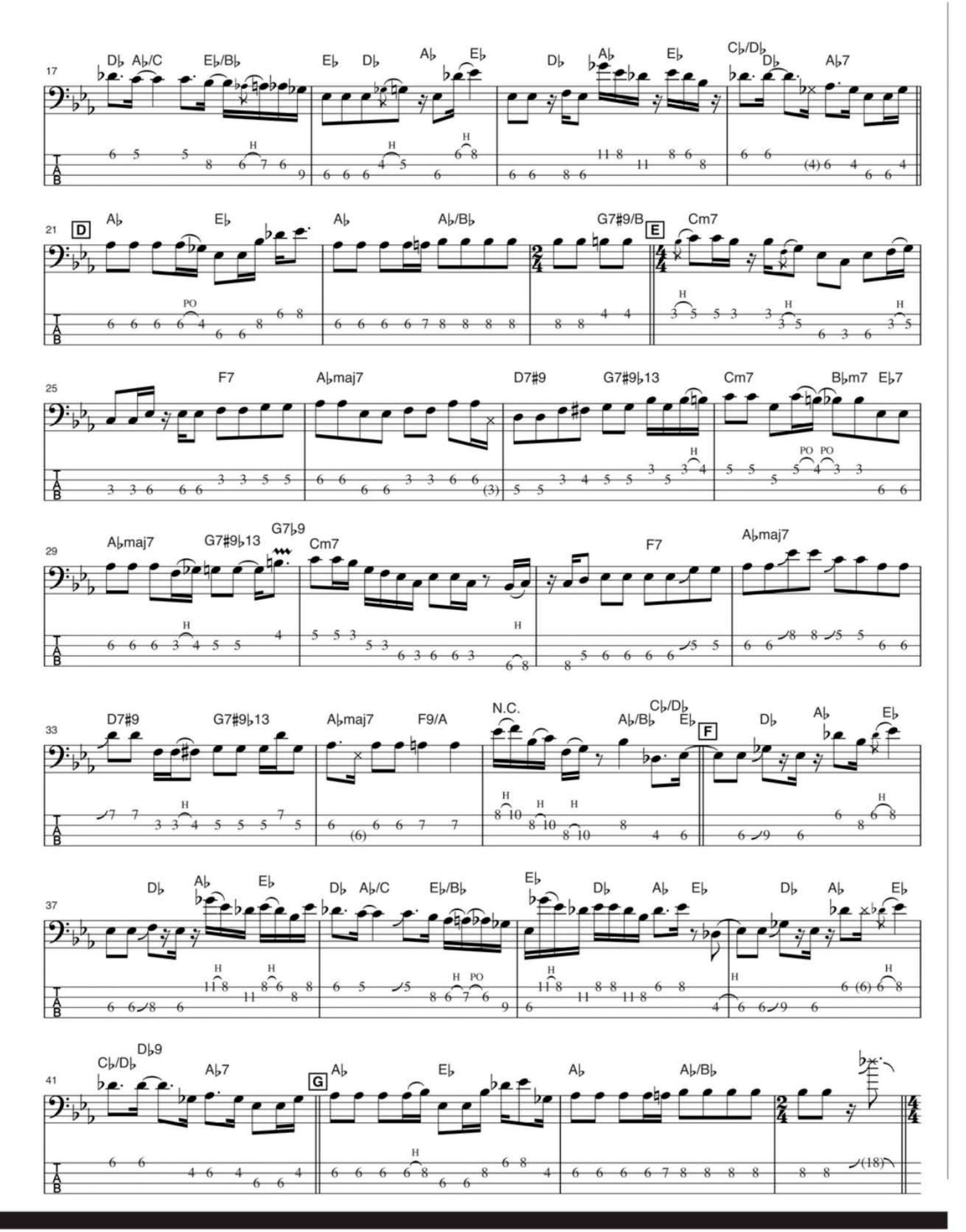
Letter **J** serves as an interesting breakdown, with minimal vocals and rhythm section. It's not until the full groove kicks in at **K** that you realize the breakdown is a setup for the outro. Here Phillinganes lets loose, first changing the shape of his verse figure in bars 75–76 and stretching in 81, 84, 87, 90, and 97, before the unison riff that closes the track in 98. Advises Greg, "Don't rush the bass line. It has to sit; I would call it 'aggressively in the pocket.' Overall, try not to approach it scientifically as a set of notes and phrases, but like you're playing with Chaka in the room. For me it's more of a visual concept than a sonic one. It's about getting into the character and personality and intent of the song, and just having fun; like you're getting into a Bentley, buckling up, and letting it ride!" **BP**

Chaka Khan's "We Can Work It Out"

Transcription by Julia Adamy & Chris Jisi



"We Can Work It Out" Words and Music by John Lennon and Paul McCartney. Copyright © Sony/ATV Music Publishing LLC. Copyright Renewed All Rights Administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203. International Copyright Secured. All Rights Reserved.


17
D♭ A♭/C E♭/B♭ E♭ D♭ A♭ E♭ D♭ A♭ E♭ C♭/D♭ D♭ A♭7
21
D
A♭ E♭ A♭ A♭/B♭ G7♯9/B
E
Cm7
25
F7 A♭maj7 D7♯9 G7♯9♭13 Cm7 B♭m7 E♭7
29
A♭maj7 G7♯9♭13 G7♭9 Cm7 F7 A♭maj7
33
D7♯9 G7♯9♭13 A♭maj7 F9/A N.C. A♭/B♭ C♭/D♭ E♭
F
D♭ A♭ E♭
37
D♭ A♭ E♭ D♭ A♭/C E♭/B♭ E♭ D♭ A♭ E♭ D♭ A♭ E♭
41
C♭/D♭ D♭9 A♭7
G
A♭ E♭ A♭ A♭/B♭

45 H
E♭ D♭ A♭ E♭ | D♭ A♭ E♭ | D♭ A♭/C E♭/B♭ | E♭ D♭ A♭ E♭

49
D♭ A♭ E♭ | D♭ E♭/A♭ A♭/B♭ G7♯9♭13 Cm7 I | F7

53
A♭maj7 | D7♯9 G7♯9♭13 | Cm7 B♭m7 E♭7 | A♭maj7 G7♯9♭13 G7♭9

57
Cm7 | F7 | A♭maj7 | D7♯9 G7♯9♭13

61
A♭maj7 F9/A | N.C. A♭/B♭ C♭/D♭ E♭ J D♭ A♭ E♭ | D♭ A♭ E♭ | D♭ A♭/C E♭/B♭

66
E♭ D♭ A♭ E♭ | D♭ A♭ E♭ | D♭ A♭/C E♭/B♭ | E♭ D♭ A♭ E♭ | D♭ A♭ E♭

71
D♭ A♭/C E♭/B♭ | E♭ D♭ A♭ E♭ | D♭ A♭ E♭ | D♭ A♭/C E♭/B♭

SATURDAY, JULY 13, 2013 • MUSIC CITY CENTER - NASHVILLE

One day a year, NAMM opens its doors to musicians and pro-light, sound and staging professionals in Music City.

Meet the artists and engineers designing the equipment of the future, network with others in the music industry and attend workshops designed for musicians, enthusiasts and sound professionals.

$10 ADVANCE PRICE
$20 AT THE DOOR

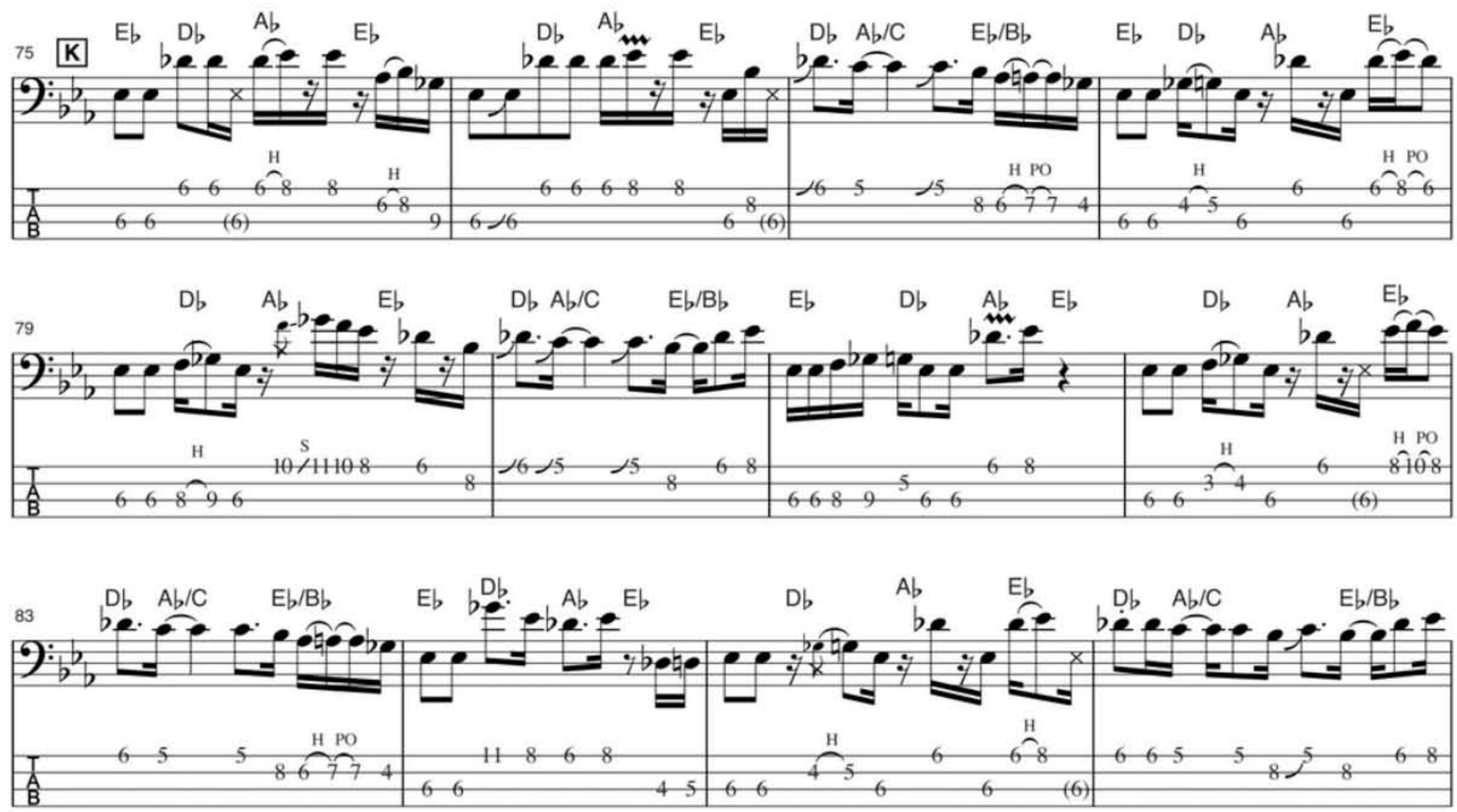
BUY TICKETS ONLINE NOW AND SAVE!

WWW.NAMM.ORG/MUSICINDUSTRYDAY

PLAN YOUR DAY. FULL LINE UP OF EVENTS AND WORKSHOPS LISTED ONLINE

BASS PLAYER · Guitar Player · Keyboard · electronic MUSICIAN · GUITAR WORLD

NASHVILLE, TENNESSEE • MUSIC CITY CENTER



WE ARE BUILDING WITH WARRIOR A CUSTOM BASS TO BE GIVEN AS A LIFETIME ACHIEVEMENT AWARD THIS YEAR...BUT TO WHO?

Warrior Custom Bass

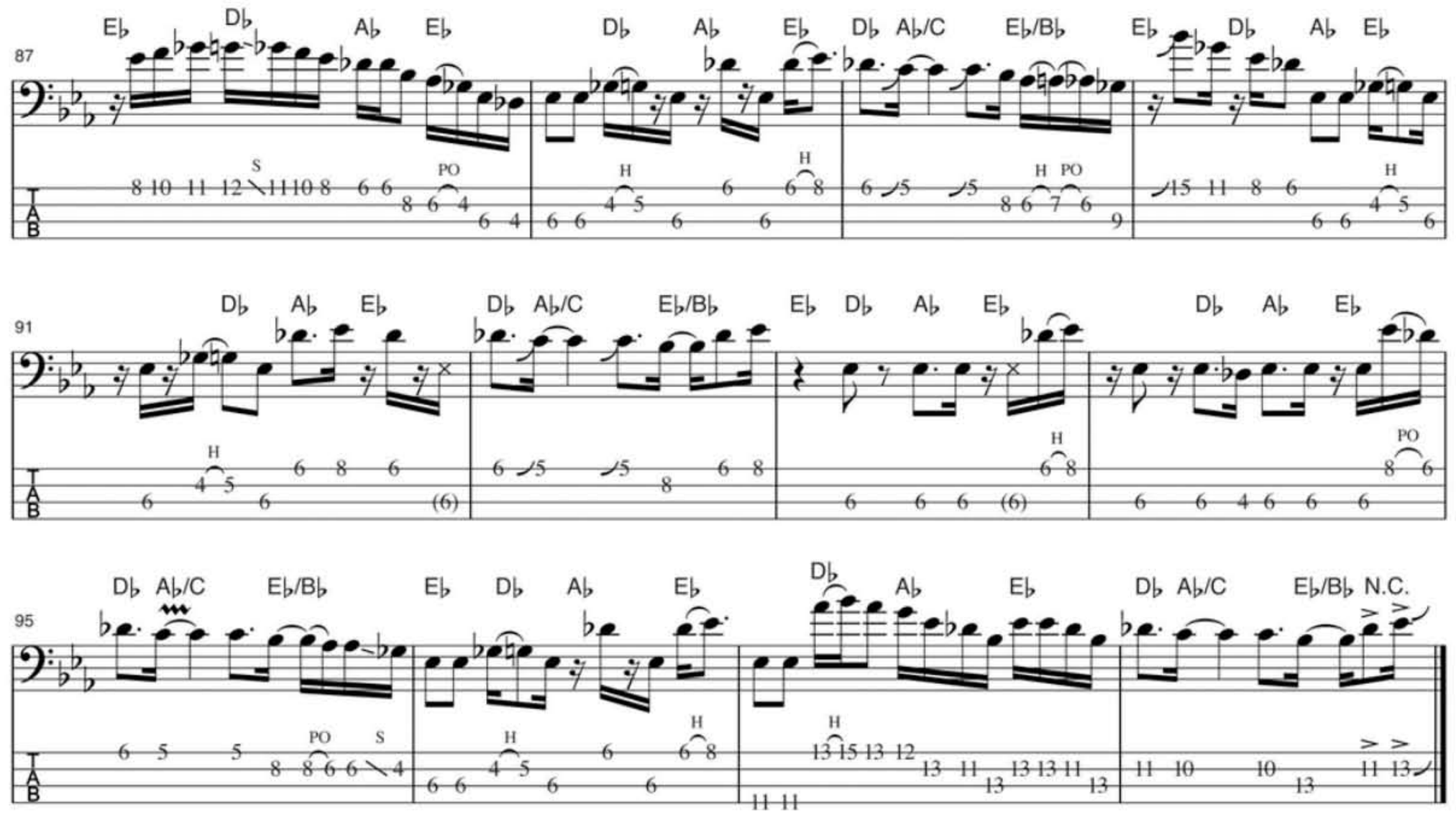
zymöl®
MUSIC.COM

bassplayer

NOW AVAILABLE ON THE
APPLE NEWSSTAND

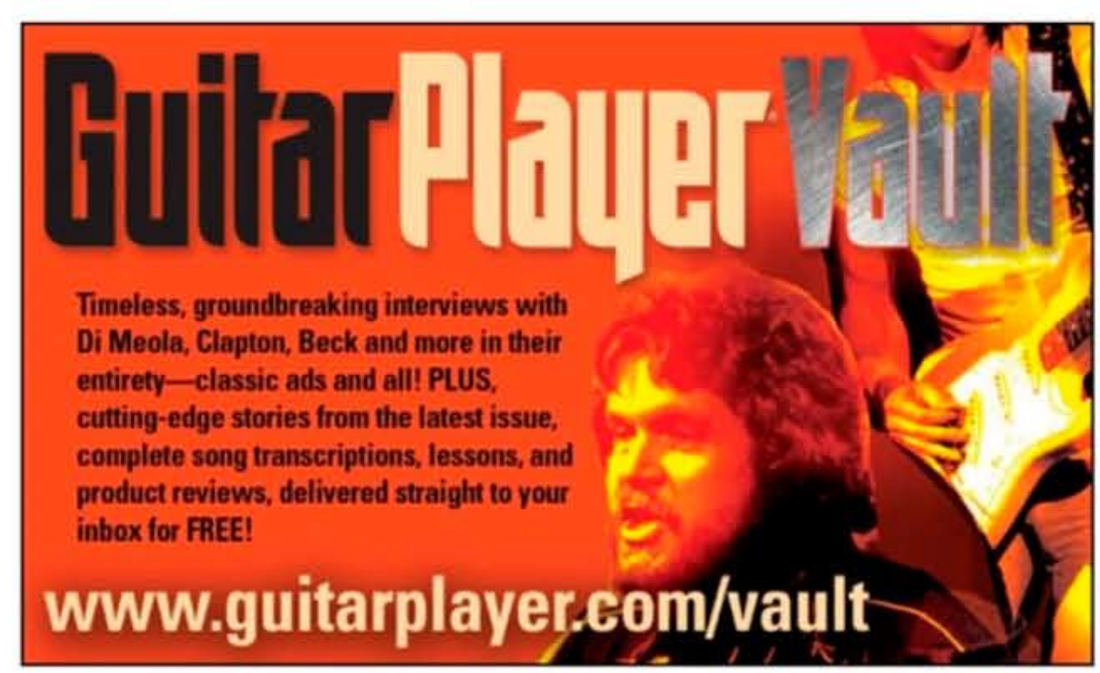
DOWNLOAD THE NEW AND IMPROVED IPAD APP!
NOW **80% OFF** THE NEWSSTAND PRICE!

WWW.BASSPLAYER.COM/IPAD


87
E♭ D♭ A♭ E♭ D♭ A♭ E♭ D♭ A♭/C E♭/B♭ E♭ D♭ A♭ E♭
91
D♭ A♭ E♭ D♭ A♭/C E♭/B♭ E♭ D♭ A♭ E♭ D♭ A♭ E♭
95
D♭ A♭/C E♭/B♭ E♭ D♭ A♭ E♭ D♭ A♭ E♭ D♭ A♭/C E♭/B♭ N.C.

Premier Bass Guitars
Aguilar
Bergantino
Elrick
Gallien Krueger
Genz Benz
Kinal
Lakland
Martin Keith
Mesa
Mike Lull
MTD
Modulus
Phil Jones
Reverend
Roscoe
Sadowsky
Spector
Surine
Veillette
Wilkins
Zon
premierbassguitars.com
855-830-0007
2800 Rock Creek Circle, B1, Superior, CO 80027

25% OFF!
TEACH ME BASS GUITAR
The most extraordinary self-paced
bass tutorial ever created. GUARANTEED.
877-333-8007 / www.teachmebassguitar.com
BBB


Guitar Player Vault
Timeless, groundbreaking interviews with Di Meola, Clapton, Beck and more in their entirety—classic ads and all! PLUS, cutting-edge stories from the latest issue, complete song transcriptions, lessons, and product reviews, delivered straight to your inbox for FREE!
www.guitarplayer.com/vault

Bass Boost Chorus

Tech 21

Now Available

Finally, a chorus that actually works in harmony with bass. Detune control adjusts the pitch of the choral voices, adding sonic girth to create thick, lush, bass-perfect chorus. Made in U.S.A.

SRP: $245.00

www.tech21nyc.com

973-777-6996

La Bella's 760T White Nylon Tape Bass Strings

La Bella Strings

Available for order at your favorite online retailer now!

La Bella introduces the 760T White Nylon Tape Wound set. The 760T White Nylon Tape Wound set is made with a transparent nylon wrapped over stainless steel underlays. The result is a brighter sound and even smoother finish. The 760T set is extremely versatile and can be used for electric, fretless and acoustic basses. Also available in a lighter gauge, 750T .050-.105, and 750N Black nylon.

MSRP: $85.00

www.labella.com

800-750-3034

Route 66 Vintage

Monoprice

Monoprice has updated their popular line of "Route 66 Vintage" guitars by launching their new "Route 66 Modern" Solid Body Electric Guitars. Each full-sized guitar comes setup by Master Luthier, Roger Gresco, and features a redesigned body, improved "coated" strings, and gigbag. Available in four colors.

SRP: $134.97

www.monoprice.com

973-777-6996

VTBP-201-800D and HBP-1-800D

intergrated Pre-amplifier and Amplifier

Demeter Amplification

Our Classic Tube Bass pre- amps now have the power inside. Using our exclusive tube/ transformer design to Drive our D class Amplifier. We have kept all our tube tonality and put 800 watts of power behind it. Want more power? The fully functional preamp can drive more amps. We can also retro-fit existing pre-amps. The Best Bass tone, only 11 pounds. Hand built in our Barn in Templeton CA

MAP from $1,619 USD

www.demeteramps.com

805-461-4100

SoloStrap

GRUV GEAR

Available now

Drawn from the proven comfort, quality and unique construction of the DuoStrap Signature, the SoloStrap was designed for the most discerning guitarists and bassists. Using only the finest of leather hides from Europe, Canada, and South America, the SoloStrap is meticulously hand-crafted to create a blend of form and function that begs to be worn and shown off. The resilient contour padding wrapped with a beautiful garment leather top and an anti-slip suede bottom creates a lasting personal fit, with soft-rolled padded sides where it matters, and topped handsomely with our distinct stamped cover and antique-finished branded metal rivets.

Three gorgeous two-tone color combinations to choose from, with lengths adjustable from 37.5" to 50" and an extra-long option that brings the total usable length to 62".

SRP: $99.99

www.gruvgear.com

714-253-GRUV (4788)

Categories

Instruments

Schools

Instruction

Accessories

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Bass Player *suggests the following guidelines to help the buyer and the seller in these transactions: 1) Get a written description of the instrument, which should include the serial number. 2) Get front and back photos of the instrument. 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations.*

Instruments

Instruments

www.bassplayer.com

BEAVER FELTON DAVE LaRUE

BASS CENTRAL

Buy / Sell / Trade Worldwide Shipping ***Quality Bass Gear***

WORLDS LARGEST INVENTORY!

www.basscentral.com

800-545-8813

sales@basscentral.com

500 BASS GUITARS IN STOCK!

- Alembic
- Dingwall
- Elrick
- F Bass
- Fender
- Fodera
- G & L
- Godin
- Groove Tools
- Hofner
- KSD
- Ken Smith
- Lakland
- Lakland Skyline
- Light Wave
- MTD
- MTD KZ Series
- Mike Lull
- MusicMan
- Modulus
- Pedulla
- Renaissance
- Roscoe
- Sadowsky
- Spector
- Status
- Warwick
- Zon

EUB's

- Azola
- BSX
- Eminence
- Kydd
- NS Design

Still In The Box!

100's OF AMPS, CABS IN STOCK!

- AccuGroove
- Acoustic Image
- Aguilar
- Alembic Preamps
- Ampeg
- Ashdown
- Bag End
- Bergantino
- Demeter
- EBS
- Eden
- Epifani
- Euphonic Audio
- Fender
- Genz Benz
- GK
- Hartke
- Line 6
- Mesa Boogie
- Mike Pope Preamps
- Orange
- Phil Jones
- Schroeder
- SWR
- QSC

GREAT PRICES / EXPERIENCED STAFF / LESSONS

#1 DEALER / LARGEST STOCK OF:

- MusicMan
- Warwick
- Lakland
- Spector
- Alembic
- Fodera
- MTD
- NS Design
- Eden
- Dingwall

And More!

STAFF

Beaver Felton
Mike Amico
Grasshopper
Ed Gaffert
Daniel Henderson
Antione Arnauld

181 Oxford Road - Suite 107 - Casselberry, Florida 32730

Schools

www.usschoolofmusic.com 617-666-4839
MASTERMUSICATHOME

www.usschoolofmusic.com/BigEars_BP
They laughed when I sat down to play, but then I got *perfect pitch!~... now they applaud...*
Perfect/Absolute/RelativePitch BootCamp
Intense. Personal. Hi-tech. Biofeedback. Scientific. Pedagogic. Guaranteed. Exclusive limited enrollment. A substantial strategic music and career investment.
EAR UPGRADE!™

GUITAR BUILDING AND REPAIR SCHOOL.
Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify.

Contact: **Roberto-Venn School of Luthiery**, 4011 S. 16th St., Phoenix, AZ 85040.
(602) 243-1179
www.roberto-venn.com

Instruction

EADG 4
EADG 4 "Theory Textbook for the Bass Guitar"
By John Falstrom. 236 pages. $30.00
www.eadg4.com

Instruction

Paid Gigs
(818)-888-7879
MusiciansContact.com
Since 1969

Accessories

JustStrings.com
World's Largest Selection of Guitar & Bass Strings!
Sets, Singles & Bulk Strings www.juststrings.com

Your Ultimate Online Resource of Educational Material for Bass Players
BassBooks.com
Song Books, Instruction Books, DVDs, eBooks, Downloads, Accessories & More...

Accessories

An ad in Bass Player's Classifieds reaches more than 42,298* serious musicians for only $2.55 per word plus $7.00 for an address. Minimum charge: $30.00. Please underline words to appear in bold type and add $0.50 per every bold word. Please indicate clearly any words to appear in all caps and add $0.25 per every cap word. Each phone number, e-mail address, or website address counts as one word. Call for display rates. 3 months minimum schedule required. Deadlines are the 8th of the month, 2 months prior to cover date (for example, April 8th for the June issue, on sale in early June. Businesses must list business name in ad. All ads must be received in writing, paid in full in advance. All ads must be music-related. Retail advertisers may not list discounted prices or percentages on specific models, unless items are used or discontinued. Advertisers must provide us with complete name, street address, and phone number, whether or not included in the ad copy (you may list a PO Box address in your ad, however). Mail ads to: Bass Player Classifieds, Attn: Michelle Eigen, 1111 Bayhill Dr., Suite 125, San Bruno, CA 94066. FAX (if paying by MasterCard, or Visa): (650) 238-0296. For more information, call Michelle Eigen at (650) 238-0296; E-mail: meigen@musicplayer.com. (*Audited circulation; does not include pass-along rate.)

AD ORDER FORM

Company Name_____ Contact Name_____

Address_____ City_____ State _____ Zip _____

_____

Telephone_____ E-mail_____

Please print your ad clearly. Use a separate sheet of paper if you need more room.

_____

_____

_____

_____

_____

(do not include address when counting words)

Category: ❒ Marketplace ❒ Duplication ❒ Talent and Employment ❒ Sounds/Sequences/Software ❒ Mixing/Mastering ❒ Instruments ❒ Accessories ❒ Gear for Sale ❒ Acoustic Products & Svc's ❒ Studio Furnishings ❒ Other

TO COMPUTE COST OF AD

#_____words x $2.40 = _____
#_____bold words x $ .50 = _____
#_____ ALL CAPS wds x $ .25 = _____
Address $7.00 = _____
Total cost per issue = _____
(minimum $25.00)
x number of issues to run x _____
Total payment = _____

❒ Payment enclosed, or Charge my
❒ Visa ❒ MasterCard

Card #
Expiration date:
Signed:

DIG EVEN DEEPER!

subscribe to:

DIRECT IN

Bass Player's FREE weekly e-newsletter!

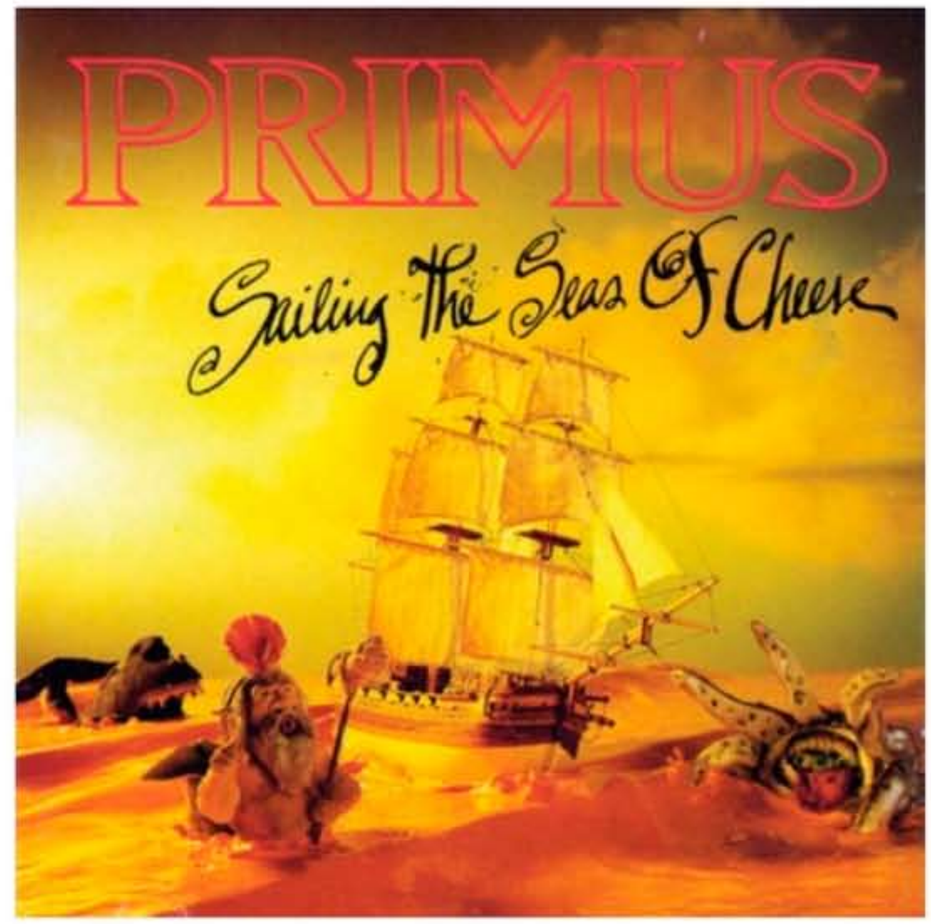
TWICE A MONTH

- GET THE LATEST ARTIST AND INDUSTRY NEWS
- STAY UP-TO-DATE ON NEW PRODUCTS
- CHECK OUT THE LATEST FEATURES ON BASSPLAYER.TV
- GET PLAYING TIPS FROM THE EXPERTS
- GO BEYOND THE PAGES OF *BASS PLAYER*!

Subscribe today at

BASS PLAYER® **BASSPLAYER.COM**

Over the past 20-plus years with Bass Player, *Art Director and photographer Paul Haggard has accumulated a shelf full of broken cameras and some dusty memories. He will recount some over the next few columns until either he can't remember any more, or they fail to be interesting—whichever comes first.*



OUTTAKES

Photographic moments from over the years.

BACK IN THE DAYS OF PRE-DIGITAL PHOTOGRAPHY, WHEN there was still a modicum of craft involved in the creation of images, photographers used a beautiful medium called film (*what?*) and labored intensively to measure light and calculate all kinds of crazy stuff like fill ratios, exposure values, shadow density, and depth-of-field, and then—unlike with the immediate feedback afforded by digital cameras—took a leap of faith that their calculations would turn out to be correct. If the photo called for glorious detail, one used really *big* film, called sheet film, loaded one piece at at a time. When it was imperative that the image be absolutely perfect, we would expose a piece of Polaroid film prior to the real thing to make sure exposure and composition were on track. Polaroid film took two minutes to self develop, and then you or the client could have some rough preview of the quality of the final. In this case the client was Les Claypool, and the image was the album cover for *Sailing the Seas of Cheese*.

Some shoots take 20 minutes, and some take much longer, like, 11 hours longer. The set for *Sailing* was in a dark stage at Colossal Studios in San Francisco, an enormous dim room with just our little work space in the center. Film director Mark Kohr had made a diorama on an eight-foot sheet of plywood with several clay sculptures, a sailing ship model, and a painted sky scrim, and *all* of it had to be in focus, so we would be shooting at *f*/32. We spend a couple of hours positioning the figures and manipulating the surface so it looks like melted Velveeta, and finally, with everything in place and lit up, I shoot a Polaroid and Les and I look at it. "Too dark." Les says.

I add a light. Another Polaroid. "Nope. Still too dark."

Another light. I add more power overall, another Polaroid. Les looks at it: "It's not happening. It needs to be brighter." Dinner break.

I futz with the lighting more, starting from scratch. (It's always a desperate move to tear down and rethink a lighting scheme after five hours.) Many more Polaroids.

An hour or so later, I had maxxed out all the power packs and every light head I had. I produce another Polaroid and show it to Les.

"I dunno, man, this is still not right."

Frustrated, I move Les and Mark into the really bright studio office and show them the same Polaroid. To either my chagrin or delight—I can't remember which—Les says, "Oh yeah, man, this looks a lot different now. This is great!"

I guess the old saying should be amended for photographers: *Position* is nine-tenths of the law. —PAUL HAGGARD

Cover3

THIS IS IT!

ILLUMINATED DOT INLAYS

Warwick®

Basses, Amps & Rock'n Roll.

-GLOW IN THE DARK FOR 6 TO 8 MINUTES
-ONE-OF-A-KIND NECK PROCESSING
-YOUR FINGERS ALWAYS FIND THE WAY
-SEE THE DIFFERENCE

FSC
DIN 14001
DIN 18001
EMAS
ISO 50001

ClimatePartner
climate neutral
Instrument | ID: 11117-1212-1002

The first Carbon-Neutral Company in the Music Industry • Family Owned - Solar Powered - Sustainably Manufactured in a Green Environment

WWW.WARWICKBASS.COM | WWW.USMUSICCORP.COM | WWW.FACEBOOK.COM/WARWICKFRAMUS

RE BORN

You're looking at the D'Angelico Excel Bass, a striking semi-hollow model inspired by the design genius of luthier legend John D'Angelico. Featuring a laminated flame maple top, specially designed dual coil pickups, a gold Tune-O-Matic bass bridge, gold plated hardware and Indian rosewood fretboard with Mother of Pearl inlays. It's available in natural, vintage sunburst, black and white.

The Excel Bass is part of an exciting new line of authorized D'Angelico archtops, semi-hollows and solid bodies built to uncompromising standards and embraced by leading artists across a wide range of musical styles. Feel the magic of D'Angelico reborn.

Now Available!
Visit D'Angelicoguitars.com
for a list of dealer locations.

D'Angelico®
New York